



# North Carolina School of the Arts

Catalog 1974/1975





Catalog 1974/1975

# North Carolina School of the Arts

College and secondary education for careers in the performing arts

**Dance • Design & Production • Drama • Music • Visual Arts**

The College of the School of the Arts  
is accredited by the  
Southern Association of Colleges and Schools  
and the Secondary School by the  
N.C. Department of Public Instruction

**Robert Ward, Chancellor**

Post Office Box 4657, Winston-Salem, North Carolina 27107 Area 919/784-7170

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### **Curricular Reform**

The Chancellor's Commission on Curricular Reform was appointed for the 1972-73 year to investigate new approaches to education and to recommend an educational program uniquely suited to the character and objectives of the School.

The Commission is now in the process of redesigning some areas of the curriculum in order to offer to the students additional flexibility and options in structuring their learning programs. Among these options are tutorials, independent study and community based experiential learning experiences. As these programs are developed and implemented, separate announcement will be made.

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**TRIMESTER  
CALENDAR  
1974-1975**

**1974 SUMMER SESSION**

June 16-July 19

June 16-July 26

June 23-July 26

International Music Program and Private  
Instruction

Music Instrumental Workshops

All Other Summer Arts Programs

**1974 FALL TERM**

September 7

September 7-11

September 11

September 12

November 19

November 20-25

November 25-December 18

November 28

December 18 (6 p.m.)-January 5

New Students Arrive

Opening Week for New Students

Returning Students Arrive

All Classes Begin

Last Day of Academic Classes

Examinations

Intensive Arts Period

Thanksgiving Day (No Classes)

Christmas Holiday

**1975 WINTER TERM**

January 2-3

January 5

January 6

March 7

March 10-14

March 15-23

Faculty-Staff Convocation on Curriculum

Registration

All Classes Resume

Last Day of Academic Classes

Examinations

Spring Vacation

**1975 SPRING TERM**

March 23

March 24

March 31

May 23

May 26-30

May 31

Registration

All Classes Resume

Easter Monday (No Classes)

Last Day of Academic Classes

Examinations

Commencement

**1975 SUMMER SESSION**

June 15-July 18

International Music Program and Private  
Instruction

Music Instrumental Workshops

All Other Summer Arts Programs



The Student Commons Building.

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## **DEDICATION**

### Dedication

"I must study politics and war that my sons may have liberty to study mathematics and philosophy. My sons ought to study mathematics and philosophy, geography, natural history and naval architecture, navigation, commerce, and agriculture, in order to give their children a right to study painting, poetry, music, architecture, statuary, tapestry, and porcelain."

John Adams

## **CHANCELLOR'S STATEMENT**

### Chancellor's Statement

The School is dedicated to the achievement of a bold new idea in education—the idea that within the framework of public education young people with extraordinary talents in the arts can and should be given, not only the academic education, but also the artistic training which their gifts justify. It is our belief that the student's generalized studies in the academic program will be greatly enhanced through interrelation with a rigorous and highly professional training in one of the arts.

Since students may enroll as early as the seventh grade and go on to complete their college education in the School, the artificial barriers between junior high, high school and college may be minimized. And because of the broad spectrum of training in the arts offered by the School each student inevitably comes to possess a broad knowledge of all of the arts.

Robert Ward  
Chancellor

**ORGANIZATION OF THE SCHOOL**

**Administration**

Robert Ward	Chancellor
Martin Sokoloff	Administrative Director
William H. Baskin III	Dean of Academic Studies
Nicholas Harsayni	Dean of Music
Robert Hyatt	Dean of Students Director of Summer Sessions
Robert Lindgren	Dean of Dance
Ronald Pollock	Dean of Drama
John Sneden	Dean of Design & Production
Samuel Stone	Director of Development
Dirk Dawson	Director of Admissions Director of Alumni Affairs
Lewis Hawley	Director of the Budget Director of Personnel Bursar
Frank Ruark	Financial Aid Administrator Director of Institutional Research
Donna Jean Dreyer	Director of Public Relations
Valerie Lochte	Central Records Officer
Irene Nolte	Recorder Alumni Secretary
William Van Hoven	Librarian
Charles Engelbert	Accountant Internal Auditor
Elizabeth Trotman	Director of Community Affairs
William Parrish	Director of Purchasing

**ORGANIZATION OF THE SCHOOL**

The North Carolina School of the Arts

Board of Trustees

Officers

Chairman .....	James H. Semans
Vice Chairman .....	James McClure Clarke
Secretary .....	Wallace Carroll
Assistant Secretary .....	Samuel M. Stone

**BOARD OF TRUSTEES**

Trustees

Mrs. Smith Bagley Winston-Salem, N.C.	J. Gordon Hanes Winston-Salem, N.C.
Mrs. Alex Bernhardt Lenoir, N.C.	R. Philip Hanes Winston-Salem, N.C.
Wallace Carroll Winston-Salem, N.C.	Robert W. Newsom Greensboro, N.C.
Mrs. William A. V. Cecil Asheville, N.C.	Dr. James H. Semans Durham, N.C.
James McClure Clarke Asheville, N.C.	Mrs. Asa T. Spaulding Durham, N. C.
A. J. Fletcher Raleigh, N.C.	Mrs. T. J. VanMetre Winston-Salem, N.C.

Ex Officio Members

John Gosling Chapel Hill, N.C.
Susan Summers
President of Student Government Association Winston-Salem, N.C.

**ADVISORY BOARD**

Advisory Board

Richard Adler	Paul Green	James Christian Pfohl
Jean Dalrymple	Helen Hayes	Julius Rudel
Agnes de Mille	Eugenie Ouroussow	William Schuman

**North Carolina  
School of the Arts Foundation, Inc.  
Officers**

President .....	Mrs. Dan K. Moore
Vice President .....	John W. Scott, Jr.
Vice President .....	Brant R. Snavely
Secretary .....	Douglas Dillard
Treasurer .....	Lyons Gray
Assistant Secretary-Treasurer .....	Martin Sokoloff
Director of Development .....	Samuel M. Stone

Sam A. Angotti Winston-Salem, N.C.	Lyons Gray Winston-Salem, N.C.	Zachary Smith Winston-Salem, N.C.
Morris Brenner Winston-Salem, N.C.	John Harden Greensboro, N.C.	Brant R. Snavely Winston-Salem, N.C.
Joseph Claud Charlotte, N.C.	Lewis R. Holding Raleigh, N.C.	Martin Sokoloff Winston-Salem, N.C.
R. B. Crawford Winston-Salem, N.C.	Thomas S. Kenan Durham, N.C.	Hans Wanders Winston-Salem, N.C.
Douglas Dillard Winston-Salem, N.C.	Mrs. Barbara Lassiter Winston-Salem, N.C.	Robert Ward Winston-Salem, N.C.
John Ehle Winston-Salem, N.C.	Mrs. Dan K. Moore Raleigh, N.C.	Maurice H. Winger, Jr. Enka, N.C.
Joel Fleishman Durham, N.C.	Richard E. Osmer Greensboro, N.C.	Bland Worley Winston-Salem, N.C.
Mrs. Frank Forsyth Winston-Salem, N.C.	Henry H. Ramm Winston-Salem, N.C.	
Joseph Goodloe Durham, N.C.	John W. Scott, Jr. Chapel Hill, N.C.	

**ORGANIZA-  
TION OF THE  
SCHOOL**

**FOUNDATION  
BOARD**

**NORTH CARO-  
LINA SCHOOL  
OF THE ARTS  
FOUNDATION**

The North Carolina School of the Arts Foundation, Inc. was established in 1963 along with the School to serve as the private fund-raising agent for the School. Having a legally separate charter and its own board of directors, the Foundation seeks and manages private or voluntary gifts from donor foundations, corporations and individuals for the sole benefit of the School. The chief concerns of the Foundation are student aid and the support of specific programs within the School. All gifts to the Foundation are tax deductible since it has a nonprofit, tax-exempt status under IRS regulations in section 501 (c) 3. The Director of Development for the School is the administrative officer for the Foundation.

**THE UNIVER-  
SITY OF NORTH  
CAROLINA**

**BOARD OF  
GOVERNORS**

**Board of Governors  
The University of North Carolina  
Officers**

Chairman .....	William A. Dees, Jr.
Vice Chairman .....	W. Earl Britt
Secretary .....	Louis T. Randolph

**Terms Expiring in 1975**

Clark S. Brown Winston-Salem, N.C.	John R. Jordan, Jr. Raleigh, N.C.	William B. Rankin Lincolnton, N.C.
Lenox G. Cooper Wilmington, N.C.	J. Aaron Prevost Hazelwood, N.C.	W. W. Taylor, Jr. Raleigh, N.C.
Mrs. Howard Holderness Greensboro, N.C.	Louis T. Randolph Washington, N.C.	

**Terms Expiring in 1977**

Victor S. Bryant Durham, N.C.	Robert B. Jordan, III Mount Gilead, N.C.	Maceo A. Sloan Durham, N.C.
George Watts Hill Durham, N.C.	Mrs. Albert H. Lathrop Asheville, N.C.	Thomas J. White, Jr. Kinston, N.C.
Wallace N. Hyde Asheville, N.C.	Reginald F. McCoy Laurinburg, N.C.	

**THE UNIVERSITY OF  
NORTH CAROLINA**

**Terms Expiring in 1979**

W. Earl Britt Lumberton, N.C.	William A. Dees, Jr. Goldsboro, N.C.	E. B. Turner Lumberton, N.C.
Julius L. Chambers Charlotte, N.C.	Jacob H. Froelich, Jr. High Point, N.C.	Mrs. George D. Wilson Fayetteville, N.C.
Dr. Hugh S. Daniel, Jr. Waynesville, N.C.	William A. Johnson Lillington, N.C.	

**Terms Expiring in 1981**

Hugh Cannon Raleigh, N.C.	Luther H. Hodges, Jr. Charlotte, N.C.	John W. Winters Raleigh, N.C.
Philip G. Carson Asheville, N.C.	Mrs. Hugh Morton Linville, N.C.	George M. Wood Camden, N.C.
T. Worth Coltrane Asheboro, N.C.	David J. Whichard, II Greenville, N.C.	

**Sixteen Constituent Institutions**

**WILLIAM CLYDE FRIDAY, B.S., LL.B., LL.D., President**

**RAYMOND HOWARD DAWSON, B.A., M.A., Ph.D., Vice President — Academic Affairs**

**HAROLD DELANEY, B.S., M.S., Ph.D., Vice President — Student Services and Special Programs**

**L. FELIX JOYNER, A.B., Vice President — Finance**

**JOHN L. SANDERS, A.B., J.D., Vice President — Planning**

**GEORGE ELDRIDGE BAIR, B.A., M.A., Ph.D., Director of Educational Television**

**JAMES L. JENKINS, JR., A.B., Assistant to the President**

**EDGARD WALTON JONES, B.S., M.S., Ph.D., Associate Vice President, Research and Public Service**

**JOHN P. KENNEDY, JR., S.B., B.A., M.A., J.D., Secretary of the University**

**ARNOLD KIMSEY KING, A.B., A.M., Ph. D., Assistant to the President**

**ROSCOE D. McMILLAN, JR., B.S., Assistant to the President for Governmental Affairs**

**RICHARD H. ROBINSON, JR., A.B., LL.B., Assistant to the President**

**ALEXANDER HURLBUTT SHEPARD, JR., M.A., Assistant Vice President — Finance and Treasurer**

**J. LEM STOKES, II, A.B., M.Div., Ph.D., Associate Vice President — Academic Affairs**

**ROBERT W. WILLIAMS, A.B., M.A., Ph.D., Associate Vice President — Academic Affairs**

The University of North Carolina was chartered in 1789 and opened its doors to students at its Chapel Hill campus in 1795. Throughout most of its history, it has been governed by a Board of Trustees chosen by the Legislature and presided over by the Governor. During the period

1917-1972, the Board consisted of one hundred elected members and a varying number of ex officio members.

By act of the General Assembly of 1931, without change of name, it was merged with The North Carolina College for Women at Greensboro and The North Carolina State College of Agriculture and Engineering at Raleigh to form a multicampus institution designated The University of North Carolina.

In 1963 the General Assembly changed the name of the campus at Chapel Hill to The University of North Carolina at Chapel Hill and that at Greensboro to The University of North Carolina at Greensboro and, in 1965, the name of the campus at Raleigh was changed to North Carolina State University at Raleigh.

Charlotte College was added as The University of North Carolina at Charlotte in 1965, and, in 1969, Asheville-Biltmore College and Wilmington College became The University of North Carolina at Asheville and The University of North Carolina at Wilmington respectively.

A revision of the North Carolina State Constitution adopted in November 1970 included the following: "The General Assembly shall maintain a public system of higher education, comprising The University of North Carolina and such other institutions of higher education as the General Assembly may deem wise. The General Assembly shall provide for the selection of trustees of The University of North Carolina. . ." In slightly different language, this provision had been in the Constitution since 1868.

On October 30, 1971, the General Assembly in special session merged, without changing their names, the remaining ten state-supported senior institutions into the University as follows: Appalachian State University, East Carolina University, Elizabeth City State University, Fayetteville State University, North Carolina Agricultural and Technical State University, North Carolina Central University, North Carolina School of the Arts, Pembroke State University, Western Carolina University, and Winston-Salem State University. This merger, which resulted in a statewide multicampus university of sixteen constituent institutions, became effective on July 1, 1972.

The constitutionally authorized Board of Trustees was designated the Board of Governors, and the number was reduced to thirty-two members elected by the General Assembly, with authority to choose their own chairman and other officers. The Board is "responsible for the general determination, control, supervision, management, and governance of all affairs of the constituent institutions." Each constituent institution, however, has its own board of trustees of thirteen members, eight of whom are appointed by the Board of Governors, four by the Governor, and one of whom, the elected president of the student body, serves ex officio. The principal powers of each institutional board are exercised under a delegation from the Board of Governors.

Each institution has its own faculty and student body, and each is headed by a chancellor as its chief administrative officer. Unified general policy and appropriate allocation of function are effected by the Board of Governors and by the President with the assistance of other administrative officers of the University. The General Administration office is located in Chapel Hill.

The chancellors of the constituent institutions are responsible to the President as the chief administrative and executive officer of The University of North Carolina.

### **History and Purpose**

The North Carolina School of the Arts was established by an act of the 1963 North Carolina General Assembly. It opened its doors to the first students in September 1965 under the leadership of its first president, the late Dr. Vittorio Giannini, the eminent American composer.

The preface of the precedent-breaking law creating the School states: "It is hereby declared to be the policy of the State to foster, encourage and promote, and to provide assistance for the cultural development of the citizens of North Carolina and to this end the General Assembly does create and provide for a training center for instruction in the performing arts."

While established primarily for talented students from North Carolina and the Southeastern region, the School of the Arts accepts students from all areas. The School is open, by audition, to college, high school and younger students who have exceptional talent in dance, design and production, drama and music. The North Carolina School of the Arts confers the state of North Carolina high school diploma and undergraduate degrees: Bachelor of Fine Arts in Dance, Design and Production, and Drama; and Bachelor of Music in Music. Approximately half of the students come from North Carolina.

Students who are accepted for admission are given a thorough professional training in the arts. This training, designed to prepare students for a professional career, is supplemented by a strong academic curriculum. The intent of the School is to provide each student with the preparation for a successful career in one of the performing arts, and with a liberal education that will enable him to take his place in society as both an artist and as an informed citizen.

The School of the Arts believes that in the arts, professional instruction and professional standards must apply from the very beginning of training, and that this instruction must begin for the student as soon as talent is evidenced.

The School of the Arts provides its students with exposure to the allied arts and with a challenging atmosphere created by association with similarly gifted persons. A student at the School will not only concentrate on his specialty, but he will also broaden his horizons as he learns through association with other students in his own and in other arts.

In February, 1969, the School's production of Oliver Goldsmith's *She Stoops To Conquer* was chosen as one of ten finalists out of 176 colleges in the first American College Theatre Festival. The ten finalists performed in Ford's Theatre in Washington, D.C. in May, 1969.

In 1970 the North Carolina Dance Theatre was invited to appear for two weeks at Jacob's Pillow Dance Center and in 1971 with the International Festival of Youth Orchestras at Lausanne, Switzerland.

In August, 1970, the student orchestra from the North Carolina School of the Arts summer session in Siena, Italy gave a concert of works by American and Italian composers honoring Rome's first 100 years as the capital of a unified Italy.

In April, 1972, the School's production of Lillian Hellman's *The Little Foxes* was chosen as one of four finalists in the American College Theatre Festival and performed in the John F. Kennedy Center for the Performing Arts.

## **The Campus**

## **THE CAMPUS**

The School of the Arts is located on a 30-acre campus just south of the Old Salem restoration area in Winston-Salem.

The Administration Building houses the administrative offices, academic classrooms, the library and practice and teaching studios for dance, drama, and music, and an auditorium for concerts and operas produced by the School of Music.

A separate building houses the School of Drama offices, studios, and a theatre for dance and drama productions.

The School of Design and Production is located in two buildings adjacent to the main campus. These buildings contain classrooms, scene shops and a sculpture studio.

Students at the college level are housed in a new six-unit men and women's dormitory complex, each unit housing a maximum of forty-eight students. Students at the junior and senior high school levels live in two dormitories on another part of the campus, one for boys and the other for girls. Adult counselors live in all dormitories.

The Student Commons houses the cafeteria, swimming pool, gymnasium, dance studios, lounges, game room, snack bar, bookstore, conference rooms; and offices for the Student Government, publications and Student Services staffs.



Scholarship winners.

## **Department of Student Services**

## **CAMPUS LIFE**

**Robert P. Hyatt**, Dean of Students

**David Belnap**, Director of Student Activities/Director of Work-Study Program

**Sarah Lu Bradley**, Residence Administrator

**Roland Buck**, Dormitory Supervisor

**Alton Buzbee**, Counselor

**Susan Chambers**, Dormitory Supervisor

**Cranford Johnson**, Counselor

**James Marlowe**, Dormitory Supervisor

**Erline Perryman**, LPN

**Margaret Porter**, RN

**Jerri Rudd**, LPN

**Karen Shortridge**, Housing Director/Assistant Director of Student Activities

**Bonnie Stone**, Bookstore Manager

**Janese Trivette**, Dormitory Supervisor

**Paul Trivette**, Residence Administrator/Assistant Director of Student Activities

**Kathy Williams**, Counselor

**Thomas Williams**, Residence Administrator

## **CAMPUS LIFE**

### **Orientation Program**

The first few days for new students are occupied fully with testing, auditioning and other activities designed to insure appropriate course placements. Special programs serve to introduce new students to every phase of campus life and to prepare them for the unique educational experience to follow. The opening week is intended to be the beginning of a yearlong orientation to life in the arts. The complete program of activities is issued in a special bulletin which is mailed to all students late in the summer.

### **Student Housing**

Dormitory rooms are provided for all students at the North Carolina School of the Arts. All high school students and all college freshmen and sophomores are required to live on campus. An exception to the on-campus residency requirements will be made only for a student who lives at home or in a home appointed by his parents or guardian and approved by the School. All students except married students who receive financial aid from the School must live on campus.

Junior high school students (grades 7-9) are housed in special quarters under close supervision, including an evening study hall from 7-9 p.m., Monday through Thursday. In addition, there are specialized recreational activities for these students.

### **Student Activities**

The program of Student Activities is under the supervision of the Dean of Students and is planned with the counsel of the Arts and Academic Deans.

Cultural activities, in addition to the student and faculty recitals, concerts and productions on the campus, include those in Winston-Salem as well as in neighboring cities. Tickets to these cultural events, as well as to those sponsored by nearby colleges and universities, are made available to interested students throughout the year.

Movies, dances and other social functions are scheduled during the school year. Students are encouraged to participate in the planning of these programs.

Recreation activities include archery, badminton, fencing, gymnastics, swimming and tennis. Additional activities such as photography, hiking, etc., are planned when there is student interest.

### **Student Government**

Students at NCSA have organized themselves through a Student Council Association which is recognized by the Administration and the Board of Trustees. Both high school and college students are represented on the Council. In addition there are student representatives from every arts department. The SCA acts as the official spokesman for students and sponsors a wide variety of activities and projects of interest to students.

### **Student Discipline**

An attempt is made to resolve student disciplinary problems in a satisfactory manner through discussion and persuasion. When these attempts at communication fail, the Review Board handles minor disciplinary problems. The Review Board is composed of two students and one staff member. The Judicial Board handles all cases which may result in suspension or expulsion and cases appealed from the Review Board. The Judicial Board is composed of the Dean of Students, Academic Dean, Arts Dean (and major teacher as nonvoting member), a faculty representative, Judicial Board chairman, one student arts department representative, and two nonvoting persons chosen by the student in question.

### **Student Handbook and Regulations**

Detailed social and academic regulations are contained in the student handbook *NCSA Enlightenment* which is issued to all students upon registration. Copies of the handbook may be obtained before registration by writing the Dean of Students.

### **Health Services**

The office of Student Health Services is located in the first floor wing of Sanford Dormitory. The area contains a dispensary, an eight-bed infirmary, laboratory, physical therapy and treatment rooms, and offices for the staff. The staff includes

## **CAMPUS LIFE**

a licensed physician, a registered nurse, and three licensed practical nurses. The physician is on campus six hours each week. A member of the nursing staff is on call twenty-four hours a day during the week. The dispensary is open for eight hours a day on weekends. A nurse is available by telephone for emergencies at other hours.

The Health Services fee provides for the services of the nursing staff, dispensing of first-aid supplies and nonprescription drugs, and the use of physical therapy equipment, including crutches, vaporizers, etc., without additional charge to the student.

Medical and dental needs requiring the attention of a specialist will be arranged through this department, but these expenses will be the responsibility of the student or the parent. Charges for prescription drugs, Ace bandages, laboratory tests, and X-rays are made to the student. A portion of the School physician's fee and a minimal infirmary charge are made to the student receiving these services. Questions concerning the health services or the charges to the student should be addressed to the Director of Health Services.

Health and accident insurance are not included in the health services fee. In the event of injury and/or hospitalization of a student, the parent's insurance, covering the student, is the primary source of payment. Individual health and accident insurance is available by contract with a private insurance company. For additional information, write the Bursar. Itemized statements for health services charges, which may be reimbursable to the parent through insurance, can be obtained by writing the Director of Health Services.

### **Counseling Services**

The Student Services Department, under the direction of the Dean of Students, provides professional counseling for students at the School. The purpose of this service is to aid students in better understanding themselves and to assist each student to realize his full potential as a human being. Psychiatric referral is available upon request.

### **Religious Life**

The North Carolina School of the Arts recognizes the importance of religion in the life of a student and affirms the right of each student to worship or not,

according to the tenets of his religious faith. Students are encouraged and provided assistance in maintaining their religious associations while attending the School. Arrangements will be made by the School, through local resources, to provide for the varying religious needs of the student body.

**Automobile Privileges**

Upper Division students may keep a vehicle on campus after their first semester of enrollment if it is registered with the Dean of Students. Unregistered vehicles cannot be operated on campus and are subject to penalty. Middle and Lower Division students are not permitted to keep vehicles at their disposal while enrolled at the School of the Arts.

Students are expected to exercise caution in the operation of their vehicles on campus and to obey customary traffic regulations. The privilege to operate a motor vehicle may be revoked through the established disciplinary channels if the student does not exercise mature judgment.

Students may park only in designated student parking areas. Vehicles improperly parked will be towed from the campus at the operator's expense.

Specific rules and regulations govern the operation of state owned or leased vehicles, and such rules and regulations are interpreted by the Administrative Director. An authorized driver is an employee of the School (faculty, staff, or work-study student) granted specific permission to operate a School vehicle. Vehicle use authorization is the specific assignment by a dean or supervisor having control over the vehicle with the consent of the Administrative Director. Unauthorized use will be treated as instances of negligence and/or abuse of property for which a student may be cited to the Judicial Board.

**Student Auto and Cycle Registration**

All students who are permitted to operate vehicles must register their vehicles with the Office of Student Services. A fee of \$2 is charged. Registration stickers should be displayed in the lower right-hand corner of the windshield. Stickers

## **CAMPUS LIFE**

should be placed on all types of motor vehicles. Additional stickers may be requested, free of charge, if a student changes his vehicle within the school year or if he plans to operate more than one vehicle. A student keeping an unregistered vehicle is subject to a fine and to having his car towed away.

### **A Statement of Policy on the Use of Drugs at the North Carolina School of the Arts**

The North Carolina School of the Arts has a legitimate interest in the regulation of drug use by its students for the following reason: Drug use is in violation of State and Federal law. Federal law for all narcotic and marijuana offenses is five years for the first and ten years for the second and subsequent offenses of unlawful sale or importation. Unlawful possession carries sentences of two, five, and ten years for first, second and third offenses. Suspension of sentence, probation and parole are prohibited for all but the first offense of unlawful possession.

North Carolina State law for narcotic drug offenses, which specifically includes marijuana, provides, for the first offense, a fine of not more than \$1,000 or imprisonment for five years, or both, at the discretion of the court. A second offense carries a fine of \$2,000 and imprisonment of not less than five nor more than ten years. A third offense carries a fine of \$3,000 and a term of imprisonment of not less than fifteen years. North Carolina State law for barbiturate and stimulant drug offenses provides, for the first offense, a fine of \$1,000 or imprisonment for two years, or both, at the discretion of the court.

The North Carolina School of the Arts must operate within the requirements of these laws. Students at the School will not be protected by the School from the effect of violating any provisions of these laws.

In order to clarify the position of the School's Administration and Student Council Association the following rules concerning drug use and/or possession have been adopted.

1. The possession, use, or transportation of marijuana, narcotic, barbiturate, and stimulant drugs without proper medical prescription by students of the North Carolina School of the Arts whether on or off campus is strictly prohibited.
2. Any student who encourages or supports another student in the use of drugs whether on or off campus shall be considered in violation of rule (1) above.

Students believed to be in violation of either of these two rules shall be cited to the Judicial Board for disciplinary action which may result in suspension or expulsion. Parents or guardians of students found to be in violation of these rules shall be notified immediately.

## **LIBRARY**

### **Library Staff**

**William D. Van Hoven, Librarian**  
**Marie Kroeger, Music Librarian**  
**Carol Bernasek, Record Cataloger**  
**Renee Hanley, Library Assistant**

**Jean McDonald, Library Assistant**  
**Sarah Salzwedel, Library Assistant**  
**Jonathan Julian, Library Assistant**  
**Victoria Cavano, Library Assistant**

The library serves the whole school and, therefore, contains specialized material on all aspects of the performing arts. There is also coverage of all academic subjects taught, and much literature of general interest.

One of the major assets of the library is its record collection. There are at present more than 14,000 recordings, of which about 2,000 contain plays, poetry, fiction, documentaries, and sound effects. The collection of plays is particularly strong, embracing the whole history of drama from the ancient Greeks to the present. All of Shakespeare's plays are included, many in more than one version, and there is a good selection of modern drama.

The rest of the recordings are devoted to music. There is an especially wide-ranging collection of operas, tracing the development of opera from seventeenth century Italy to today's rock operas. Musical comedy is also well represented, as are the nontheatrical forms of secular and sacred vocal music. The whole range of instrumental music, from ancient forms to electronic, is amply covered.

The library music collection includes collected editions of the works of many of the major composers. The great critical editions of the late nineteenth and early twentieth centuries, such as that of the Bach Gesellschaft, are represented by works of twenty composers on microfiche, while the library has subscriptions to the major new editions in progress of the works of Bach, Beethoven, Berlioz, Handel, Haydn, Mozart, Schubert, Telemann, and others. There are also several historical anthologies of music, as well as more than ten thousand scores and performing parts of individual works.

The book collection of over 30,000 volumes includes ample material on dance, design, drama, music, and the visual arts, and adequate coverage of the academic subjects the School offers. Because of the age range of the student body and the diversity of the faculty, the material varies in content from the elementary to the scholarly.

The library has also begun to build up an audiovisual collection of films, filmstrips, slides, microfiche, and other materials, with the necessary audiovisual equipment for using these items.



Aaron Copland rehearses the NCSA Orchestra in preparation for a festival in celebration of his 70th birthday.



Helen Hayes performs scenes with NCSA drama students.



Agnes de Mille prepares for the world premiere of her ballet "A Rose for Miss Emily."



Marcel Marceau conducts a lecture demonstration for NCSA students.

## **VISITING ARTISTS**

### **Visiting Artists**

In addition to the highly professional level of instruction provided by the faculty in residence, the North Carolina School of the Arts offers master classes, lecture demonstrations and monthly seminars conducted by distinguished artists outside the School and encourages other distinguished artists such as Aaron Copland, Agnes de Mille, Andres Segovia, Marcel Marceau and, most recently, Helen Hayes to visit the campus to meet and work with our students.

### **Summer Sessions**

**Robert P. Hyatt, Director**

## **SUMMER SESSIONS**

The North Carolina School of the Arts offers summer programs in dance, design and production and visual arts, drama and music on the Winston-Salem campus and at various cultural centers in Europe.

### **Winston-Salem, N. C.**

The Summer Session accepts students at the junior high, high school and college levels. In some instances, students both older and younger are accepted. Summer programs are offered in dance, design and production, drama, music and visual arts.

The Summer Session at the School of the Arts is designed to give students an opportunity to explore the performing art in which they are interested and in which they show some proficiency. Students who have not yet committed themselves to the pursuit of a professional career in one of the performing arts can use the Summer Session to determine the degree of their interest and their competence in their chosen field. At the end of the Summer Session, many students are able to decide for the first time whether they wish to pursue a full-time educational program leading to a career in one of the performing arts. Those who wish to attend the regular session of the School are accepted when they successfully pass the required audition. Attendance at the Summer Session, however, is no guarantee of acceptance for the regular session.

All applicants, including those who are already enrolled in the regular session, are required to submit application forms. Completed forms must be returned to the Director of Summer Sessions before May 15, with an application fee of \$10. This fee is not required of those students already enrolled in the School of the



## **SUMMER SESSIONS**

Arts, nor of those who have already paid the application-audition fee for the regular session. Inquiries should be addressed to: Director of Summer Sessions, N.C. School of the Arts, Box 4657, Winston-Salem, N.C. 27107.

### **Dance**

The School of Dance offers a program for beginning, intermediate and advanced students which includes technique classes in ballet, pointe, modern and character classes.

Also included in the summer dance curriculum are classes in music appreciation, acting, dance history and kinesiology. The regular faculty of the School is augmented by guest teachers.

### **Design and Production**

The School of Design and Production offers a five-week program in Visual Arts for high school and college level students. Enrollment is limited to 16 students. The program will focus on painting and sculpture.

In conjunction with the North Carolina Summer Festival, whose inaugural season opened in June, 1973, the School of Design and Production has arranged an intensive Apprenticeship Program for a limited number of advanced high school and college students. Approximately 12 to 15 students will be selected to serve as working apprentices with the professional festival staff in executing the designs for major theatrical events.

### **Drama**

The School of Drama offers an intensive course in theatre designed for high school students who have some experience in drama and who wish to explore the field further. Classes in speech, acting, mime, movement, jazz dance and technical theatre are given. The regular faculty of the School is augmented by guest teachers. Students may perform in a workshop production.

### **Music**

The School of Music offers two separate programs. The first affords study in applied music. This program is designed for those students who wish to have



NCSA dancers during Italian performance of "Raymonda" with Jacques D'Amboise.



Instrumental music session students perform under  
the direction of Nicholas Harsanyi.

large blocks of time each day for uninterrupted private practice and intensive work. Auditions are required for admission. In addition to private lessons, master classes and ensemble work in the major field, courses in music history and theory may be offered. Regular members of the School faculty are teachers. The School reserves the right to withdraw any program for which there is insufficient enrollment.

The second program, for students at the junior high school level, offers two three-week instrumental music workshops. These students are required to have some proficiency in their respective instruments. Each student in the workshop receives regular private instruction, as well as classes in music theory. In addition, he participates in large and small ensembles, as well as full orchestra, band and stage band.

Students in the instrumental workshops are accepted on the basis of a recommendation from their school or private music teacher. Instructors for the workshops come from those North Carolina public schools having outstanding music programs.

**International Music Program  
Nicholas Harsanyi, Director**

The School of the Arts for the past several summers has offered a music session for advanced students in Siena, Italy, with the cooperation of the Accademia Musicale Chigiana. The chamber music program and the orchestral program included preparation for performances in Siena, Florence, Spoleto, Rome and in the famous hill towns near Siena and Spoleto as well as in Switzerland.

**Italian Dance Tour  
Robert Lindgren, Director**

The School of Dance conducts a four-week summer school for dance study in Italy which provides the students with the opportunity not only to continue their study in dance but to broaden their horizons through travel and sightseeing in Italy. The program is open to high school and college students in both ballet and modern dance. The school is located in Montecchio Maggiore, near Vicenza in Northern Italy. The faculty is drawn from the North Carolina School of the Arts and abroad.

**SUMMER  
SESSIONS**

**OVERSEAS  
PROGRAMS**

**ITALIAN DANCE  
TOUR**



NCDT performs Norbert Vesak's "A Time of Windbells."

## **Information and Applications**

More complete information about the summer sessions, as well as specific requirements for admission, fees and tuition to the various programs is published separately. For further information about these sessions write:

Director of Summer Sessions  
North Carolina School of the Arts  
Post Office Box 4657  
Winston-Salem, N.C. 27107

## **The North Carolina Dance Theatre**

Robert Lindgren, Director  
Duncan Noble, Associate Director  
Janet Spencer, General Manager

Established with the aid of a grant from the Rockefeller Foundation. The North Carolina Dance Theatre is a professional company of fifteen dancers in residence at the North Carolina School of the Arts in Winston-Salem. The majority of the dancers are graduates of the School of the Arts and their home states range from New York to Hawaii.

Touring primarily in the southeastern states, the Dance Theatre presents ballet and modern works in concert and offers a wide variety of programs and activities during its residencies. Lecture demonstrations, master classes, and seminars relating to all aspects of dance performance are included.

The North Carolina Dance Theatre, a member of the Association of American Dance Companies, is supported by a grant from the National Endowment for the Arts and participates in its Coordinated Residency Touring Program.

## **SUMMER SESSIONS**

## **AFFILIATE ORGANIZATIONS**



The Piedmont Chamber Orchestra conducted by Nicholas Harsanyi performs with the Westminster Choir in a concert of Moravian Music celebrating the opening of the John F. Kennedy Center for the Performing Arts.

The Piedmont Chamber Orchestra

Nicholas Harsanyi, Music Director and Conductor  
Emile Simonel, Manager

**AFFILIATE  
ORGANIZA-  
TIONS**

The Piedmont Chamber Orchestra, an ensemble of professionals, was formed in 1968 under a Rockefeller Foundation grant to the North Carolina School of the Arts, and is partially sponsored by the National Endowment for the Arts. In collaboration with the Moravian Music Foundation, the orchestra participated, with great success, in the inaugural festivities of the John F. Kennedy Center for the Performing Arts in Washington. The twenty-five member orchestra has a basic strength of nineteen strings, augmented by solo winds, brass and percussion as needed. Based at the North Carolina School of the Arts, the core of the orchestra is drawn from the faculty of the School of Music. In addition to the nationally known Clarion Wind Quintet, which is in residence at the School, first-chair artist-faculty players include Vartan Manoogian, former concertmaster, Orchestre de la Suisse Romande; Andras von Toszeghi, violist, formerly with the Lucerne Quartet and Festival Strings Lucerne; and Marion Davies, former principal cellist, Houston Symphony. Other members of the Orchestra have been associated with leading symphony orchestras, and chamber music ensembles, many of whom are soloists in their own right. Its repertoire embraces the legacy of instrumental music of the 17th and 18th centuries as well as an increasing number of 20th century compositions devoted to the singular beauty and flexibility of the small orchestra.



The Administration Building.

### **Introduction**

Instruction in the arts is determined by the individual student's capacity and development at the time of his entrance in the School.

In any given arts subject extending more than one year (such as Literature and Materials, Acting, Ballet), the progression of instruction is an unbroken continuum. The student will be placed, upon his entrance into the School, at a level of instruction in accord with his past training and experience, and he will complete the sequence of courses from that point on without relation to his academic grade level. A Certificate of Proficiency in the Arts is available to those students who do not complete the requirements of the degree program, but who complete the requirements for the Certificate as set by the individual art school.

Progression in the academic courses at the School of the Arts takes place in the conventional manner, with the courses designed for junior high school, high school and college. Required academic courses in the junior and senior high school levels are, by North Carolina law, the same as those in any regular junior and senior high school throughout the state.

Students of exceptional ability or experience may be placed in advanced courses without taking prerequisites on recommendation of faculty members and with the Dean's approval. In some cases, equivalency tests may be administered.

### **Registration**

Each new student will receive instructions concerning times and places of registration and placement tests in the summer before his arrival at the School. Upon showing evidence of payment of fees he will be registered and tested.

All returning students will be preregistered at announced times in the fall or spring of the year.

Students who appear for registration at a date later than that specified in the calendar of the School are subject to a penalty of \$5.

**PROGRESSION IN THE ARTS**

**Class Designation**

Total Recorded Credits; Arts, and/or Academic Transfer, Advanced Placement, and/or Earned

Up to 30  
30 or more  
65 or more  
100 or more

Classification  
Freshman  
Sophomore  
Junior  
Senior

**Course Requirements**

It is the responsibility of the student to know the requirements for his particular arts field and, where specific academic courses are required, to include these courses in his program.

**Course Changes**

After the first week of classes, elected courses for which the student is registered may be dropped only with the permission of the teacher and the dean of the school involved. Withdrawal without permission will result in an F in the course.

**Course Audit**

A regularly registered student of the School of the Arts may, with the consent of the appropriate dean and the instructor, audit one or more courses or classes outside his arts area in addition to his regular program. Attendance must be regular. No credit is given.

**Attendance**

Regular attendance of arts classes and rehearsals is mandatory. Failure to meet this obligation to any course, production, or performance will result in a lowering of the grade or dismissal from the course, production, or performance.

**Excused Absences**

Excused absences must have prior approval of the dean of the school involved, or the Dean of Students, or the individual faculty member, or written verification from the school infirmary.

#### **Absences From Tests and Examinations**

Unexcused absences from an announced test or examination will result in an automatic F on the given examination.

#### **Absences Before and After Holidays**

No unexcused absences are allowed.

#### **Transfer Students**

Transfer students shall be placed according to ability and experience at the discretion of the appropriate dean and faculty following review of prior courses and interviews with faculty members. Where applicable, placement tests will be administered. Normally a transfer student spends at least two years at the School of the Arts to qualify for the Bachelor of Fine Arts or Bachelor of Music degrees.

#### **Grading System**

Grades are sent to students and to their parents or guardians at the end of each term. See individual arts and academic sections for grade designations.

#### **Outside Performances**

Students are allowed to undertake outside artistic activities for remuneration while they are enrolled at the School only with the permission of the dean of their respective school. Music students must also have the approval of their major teacher.

#### **Continuance in the Program**

Students are invited to continue in the program only so long as they demonstrate substantial growth toward artistic excellence.



**SCHOOL  
OF  
DANCE**

**School of Dance**

The objectives of the School of Dance are to discover and train young dancers as soon as their talent becomes apparent, and to make available to them instruction of the highest professional level by a faculty of outstanding teachers chosen for their knowledge and experience as performers and teachers of dance.

Recognizing that it is necessary to begin their training at an early age when the body and mind are flexible, the School may enroll talented young students at the junior high school level as well as high school and college levels. Their artistic and academic education is continued simultaneously through these levels. High school graduates will receive a state of North Carolina high school diploma and college graduates a Bachelor of Fine Arts degree. A Certificate of Proficiency will be given to those students who do not fulfill the requirements for graduation but who complete the requirements for the certificate as set by the School of Dance.

Since performance is an integral part of the training of the young dancer, the School of Dance provides the opportunity for the students to appear in a repertory of classical and modern dance through workshop and public performances.

The School of Dance also offers a summer dance session on the Winston-Salem campus with a complete dance program. Two arts credits are awarded upon satisfactory completion of this program.

As part of the School of the Arts international program, the School of Dance has conducted summer sessions for selected advanced students to perform and study in Europe. Similar programs are anticipated for the future. Elective arts credits are awarded upon satisfactory completion of these summer programs. (See Overseas Programs Section.)

The North Carolina Dance Theatre has been the official company of the School for several years, and received a Rockefeller grant establishing it as a fully professional resident company. Membership in the Company is open by audition to students in the School of Dance.

Special consideration may be given college students who have completed their academic requirements and are working toward a degree and who leave the

**SCHOOL  
OF  
DANCE**

School of the Arts to accept professional opportunities before finishing the required four years of college arts program.

Special awards are available in the School of Dance. For details see section on Financial Aid and Special Awards.



A performance of Nelle Fisher's "Dance Panels"

## FACULTY

**Robert Lindgren**, Dean

**Duncan Noble**, Assistant to the Dean

## SCHOOL OF DANCE

### *Ballet*

**Robert Lindgren**, Adage

**Sonja Tyven**, Pointe, Variations

**Duncan Noble**, Adage

**Joan Sanders**, Pointe

**Gina Vidal**, Pointe

**Nolan Dingman**

**Sandra Williams**, Ballet Mistress

### *Modern*

**Richard Kuch**

**Nelle Fisher**

**Richard Gain**

### *Character*

**Gyula Pandi**

### *Artist-in-Residence*

(15 weeks)

**Pauline Koner**, Modern Dance, Composition

### *Guest Faculty*

**Miss P. W. Manchester**, Dance History

**Liz Williamson**, Jazz

Biographical data on faculty listed on pages 127 through 142.

**SCHOOL  
OF  
DANCE**

**Admission to the Program**

Applicants may audition for the School of Dance in either ballet or modern dance. After admission and upon registration following an evaluation, they are placed in the program at their level of accomplishment.

The junior and senior high school student dancers, through daily classes, acquire substantial foundation in dance techniques — ballet, modern and ethnic. Music Fundamentals is a college requirement, but can be taken for elective credit during the senior year of high school.

At the college level, dance majors continue their concentration on the mastery of dance techniques, along with courses in dance history, development of requisite musical and rhythmic skills and drama. Dance composition is offered to Modern Dance majors.

**Continuance in the Program**

Students are invited to continue in the program only so long as they demonstrate substantial growth toward artistic excellence.

**Grading System**

Students upon entering the School will be given a probationary period of one year to test their abilities. Continuance in the program is by invitation. A cumulative B average in dance is required to be considered for an invitation to return. An overall cumulative average of C in academic courses is required for college graduation.

Grading of performance in dance is based on grades from each individual teacher. The final grade is calculated on the basis of the number of classes taken each week from a particular teacher. Students are graded in the following categories: attitude in class, comprehension, attendance, progress and technique.

A	Extraordinary	B—	Passing
A—	Excellent	C+	Unacceptable*
B+	Very Good	F	Failing
B	Good		

\*In order to be considered for an invitation to continue in the School of Dance a student must maintain a B average in dance.

**SCHOOL  
OF  
DANCE**

**HIGH SCHOOL  
PROGRAM**

**COLLEGE  
PROGRAM**

**BACHELOR OF  
FINE ARTS  
DEGREE  
REQUIREMENTS**

**High School Program**

The core of the high school program is based on acquiring a foundation in dance techniques, ballet, modern and ethnic. These, as well as practical work in performance, constitute the major emphasis of the arts program. The student must also satisfy the academic course requirements of the state of North Carolina for high school graduation.

**College Program**

**Bachelor of Fine Arts Degree Requirements for Ballet Majors**

Classes in Pointe, Adagio, Ballet, Modern, Character and Performance. Academic requirements: English 101-102-103; Anatomy (one year), modern foreign language (two years).

It is recommended that all college dance students take the remainder of their academic elective hours from the following: Folklore and Mythology, Art History, Civilization, Anthropology, Religion, Psychology, Greek Civilization and Advanced English Literature courses.

**Bachelor of Fine Arts Degree Requirements for Modern Dance Majors**

Classes in Modern, Ballet, Character and Dance Composition. Presentation of a group or solo work of the student's own choreography, or participation in such a work. Academic requirements: English 101-102-103; Anatomy (one year), modern foreign language (two years).

It is recommended that all college dance students take the remainder of their academic elective hours from the following: Folklore and Mythology, Art History, Civilization, Anthropology, Religion, Psychology, Greek Civilization and Advanced English Literature courses.

**SCHOOL  
OF  
DANCE**

**CERTIFICATE  
of PROFICIENCY  
REQUIREMENTS**

**BACHELOR OF  
FINE ARTS  
DEGREE  
REQUIREMENTS  
BALLET**

**Certificate of Proficiency Requirements**

All dance courses for the Bachelor of Fine Arts degree in dance are required for the certificate with the same performance and satisfactory completion levels expected. No academic courses are required for the Certificate of Proficiency. Academic electives may be taken if desired.

**Requirements for a Bachelor of Fine Arts Degree in Ballet**

First Year	Credits	Second Year	Credits
Ballet Technique (women)	9	Ballet Technique	9
Ballet Technique (men)	12	Pointe	3
Pointe	3	Character	2
Character	2	Adagio (Pas de Deux)	3
Adagio (Pas de Deux)	3	Modern Technique	3
Modern Technique	3	Acting II	2
Acting I	2	Performance	3
Fundamentals of Music	4	Academics	12
English 101-102-103	6		37
Academics	6		
	47-50		

Third Year	Credits	Fourth Year	Credits
Ballet Technique	9	Ballet Technique	9
Pointe	3	Pointe	3
Character	1	Character	1
Adagio (Pas de Deux)	3	Adagio (Pas de Deux)	3
Modern Techniques	3	Modern Technique	3
Performance	3	Performance	3
Dance History I	4	Dance History II	4
Academics	12	Senior Seminar	3
	38	Academics	12
			41

Total credits for degree	
Academic Credits	48
Arts Credits (Dance)	115-118
Total	163-166

## Requirements for a Bachelor of Fine Arts Degree in Modern Dance

**SCHOOL  
OF  
DANCE**

<b>First Year</b>	<b>Credits</b>	<b>Second Year</b>	<b>Credits</b>
Modern Technique	9	Modern Technique	9
Ballet Technique	3	Ballet Technique	3
Character	2	Character	2
Dance Composition I	3	Dance Composition II	3
Acting I	2	Acting II	2
Fundamentals of Music	4	Performance	3
English 101-102-103	6	Academics	12
Academics	6		
	<u>35</u>		<u>34</u>

<b>Third Year</b>	<b>Credits</b>	<b>Fourth Year</b>	<b>Credits</b>
Modern Technique	9	Modern Technique	9
Ballet Technique	3	Ballet Technique	3
Character	2	Character	1
Dance Composition III	3	Performance	3
Performance	3	Choreographic Workshop	3
Dance History I	4	Dance History II	4
Academics	12	Senior Seminar	3
	<u>36</u>	Academics	<u>12</u>
			<u>38</u>

Total credits for degree	
Academic Credits	48
Arts Credits (Dance)	95
Total	<u>143</u>

**BACHELOR OF  
FINE ARTS  
DEGREE  
REQUIREMENTS  
MODERN**

## Course Descriptions

**COURSE  
DESCRIPTIONS**

### Ballet Technique

Fundamentals of ballet technique and practice, including barre and center floor work

### Adagio (Pas de Deux)

Basic technique of partnering in dance performance

### Pointe

Basic technique of dancing on pointe

**SCHOOL  
OF  
DANCE**

**Modern Dance Technique**

Basic technique of modern dance including barre work, center work, floor work, isolation, falls and recoveries, contraction and release

**Performance**

Students will be chosen for performances on their ability by the Dean of Dance and a panel of the faculty. They will appear either in workshops or public performances

**Character Dance**

Basic ethnic dance styles as used in dance performance

**Acting I**

Introductory course with particular attention to the understanding and exercise of the actor's basic skills and techniques

**Acting II**

Continuation of Fundamentals of Acting I

**Fundamentals of Music**

A study of meters, rhythms, phrase shapes and musical forms. Analysis of masterworks of music literature.

**Dance Composition I**

Principles of techniques of Choreography

**Dance Composition II**

Continuation of Dance Composition I

**Dance Composition III**

Continuation of Dance Composition II

**Dance History**

A study of significant developments in the dance; the functions of dance as art, ritual, social activity and spectacle. The relationship of the dance to the other arts.

**Dance Notation**

A written system to record dance movement  
(Offered when instructor available)



A performance of Richard Gibson's "Rococco"



The Nutcracker



**SCHOOL OF  
DESIGN AND  
PRODUCTION**

**School of Design and Production**

The School of Design and Production offers a comprehensive program of instruction and practice in theatrical design, production management and theatre crafts. A staff of professional designers and craftsmen design and create, with student assistance, the sets, properties, costumes and lighting for the productions by the Schools of Dance, Drama and Music. In addition to the collegiate offerings of the School of Design and Production, there is also a high school visual arts program. See page 58 for description of this program.

The instructional program is intended to equip graduates for positions in the professional theatre. Instruction by the regular staff of working professionals is augmented by visiting specialists.

Presentation of a portfolio and/or an interview are prerequisites for admission to any of these programs.

Scholarships and financial aid are available.



**SCHOOL OF  
DESIGN AND  
PRODUCTION**

**FACULTY**

**John Sneden, Dean**

**H. Michael Byrum, Stagecraft and Technical Production**

**Lewis Cisle, Sculpture and Printmaking**

**Max C. DeVolder, Director of Lighting and Technical Production**

**Frank Faulkner, Art History**

**Robert Graff, Director of Costuming**

**John Kavelin, Scene Design and Painting**

**Mark Pirolo, Design and Visual Arts**

**Jean Steinbrecher, Costume Construction**

**Scott Templin, Scenic Construction**

**Maureen Trotto, Costume Design and Drawing**

**Charles Weeks, Lighting and Sound**

Biographical data on faculty listed on pages 127 through 142.

**SCHOOL OF  
DESIGN AND  
PRODUCTION**

**Admission to the Program**

The program is open to college students who wish to concentrate in scene design, costume design, lighting and technical production, or stage management. Gifted high school students may also be admitted to the program.

Evidence of qualification may be presented through interviews, letters of recommendation, resumés of experience, or portfolios, including related materials such as sketchbooks, lighting plots, prompt scripts, etc.

**Continuance in the Program**

To remain in the program, the student must maintain a cumulative C average in both academic and arts courses through the first year, and in the following years, an average of C in academic courses and B in arts courses. Students are invited to continue in the program only so long as they demonstrate substantial growth toward artistic excellence.

**Grading System**

Grades are sent to students and to their parents or guardians at the end of each term. Grade designations are the same as for the academic program.

**Transfer Students**

Transfer students are placed according to ability and experience at the discretion of the Dean, following review of prior courses and interviews with faculty members. Where applicable, placement tests will be administered. A transfer student must spend a minimum of two years at the School to qualify for the Bachelor of Fine Arts degree in Design and Production.

**Apprenticeship**

Students in their third year may, with the permission of the Dean and approval of the faculty, receive credit for a full year of arts courses for apprenticeship in a professional company. These students continue to pay regular tuition to the North Carolina School of the Arts.

**Bachelor of Fine Arts Degree Requirements**

36 semester hours of academic courses  
108 credits in design and production courses

**SCHOOL OF  
DESIGN AND  
PRODUCTION**

**Certificate of Proficiency Requirements**

All design and production courses for the Bachelor of Fine Arts degree are required for the certificate and satisfactory completion levels expected. No academic courses are required for the Certificate of Proficiency. Academic electives may be taken if desired.

Total credits needed:

108 credits in design and production courses

**BACHELOR OF  
FINE ARTS  
DEGREE  
REQUIREMENTS**

**Requirements for a Bachelor of Fine Arts Degree in Design and Production**

**First Year**

During the first year all students will take the following core courses (transfer students showing proficiency, may be placed in advanced courses)

<b>First Year</b>	<b>Credits</b>
Production	12
Three-Dimensional Design	3
Drawing	3
Color and Design	6
Scenery, Costume, Lighting, Drafting, Fundamentals	6
Theatre Introduction	3
English 101-102-103	6
	<hr/>
	39

**Second, Third and Fourth Years**

During the following years, students will be allowed to concentrate in the following major areas.

Scene Design  
Costume Design  
Lighting and Technical Production  
Stage Management

They will elect their arts courses from the offerings described on pages 56 and 57.

<b>Second Year</b>	<b>Credits</b>	<b>Third Year or Apprenticeship*</b>	<b>Credits</b>	<b>SCHOOL OF DESIGN AND PRODUCTION</b>
Production	12	Production	12	
Arts Courses	12	Arts Courses	12	
Academic Electives	12	Academic Electives	12	
	<hr/>		<hr/>	
	36		36	

<b>Fourth Year</b>	<b>Credits</b>	<b>Total credits for degree</b>
Production	12	Academic credits 36
Arts Courses	15	Arts credits (Design and Production) 108
Academic Electives	6	
	<hr/>	
	33	Total 144



\*Students permitted to accept apprenticeship off campus during their third year will receive full Arts and Production credit for the year. Academic credits must be made up during their fourth year.

# **SCHOOL OF DESIGN AND PRODUCTION**

## **COURSE DESCRIPTIONS**

### **Course Descriptions**

#### **Production**

**(Four Credits Each Term)**

Practical application of all phases of technical production and design. During the first year, assignments to crews and design projects will be varied to insure broad exposure and experience for the individual. Advanced students will be assigned to the areas of their major concentration.

#### **Theatre Introduction**

**(One Credit Each Term)**

An examination of the procedures and practices in the modern theatre viewing all the creative and performing aspects as they relate to design and production.

#### **Color and Design**

**(Two Credits Each Term)**

An investigation of the basic principles of two-dimensional art and graphic forms through various media, and a study of color and color theory through projects in traditional and individual expression.

#### **Three-Dimensional Design and Drawing**

**(Two Credits Each Term)**

A practical study in developing skills in drawing and three-dimensional designing. Special focus is given to space, movement, perspective and the human form.

#### **Scenery Fundamentals**

**(½ Credit Each Term)**

#### **Costume Fundamentals**

**(½ Credit Each Term)**

#### **Lighting Fundamentals**

**(½ Credit Each Term)**

#### **Drafting Fundamentals**

**(½ Credit Each Term)**

Introduction to the fundamentals of the various areas of technical production and drafting for the theatre.

#### **Advanced Technical Production**

**(One Credit Each Term)**

A more specific examination of theatre technology including the role of the technical director in production, rigging, special effects, equipment specifications and developments in theatre technology.

#### **Scene Design I**

**(1½ Credits Each Term)**

Through projects in rendering media and techniques, space analysis and environmental design problems, the student designer will develop his sense of scale, proportion, volume, and color, progressing to final projects including complex production schemes and an understanding of period and styles of production.

#### **Scene Design II**

**(1½ Credits Each Term)**

A continuation in scene design projects, with emphasis on historical periods and various theatrical forms, such as opera, ballet, musicals.

#### **Lighting Design I**

**(1½ Credits Each Term)**

Introduction to the principles, theories and equipment employed by the lighting designer for the stage. Areas of investigation include color, light sources, control systems and script analysis.

**SCHOOL OF  
DESIGN AND  
PRODUCTION**

**Lighting Design II** (1½ Credits Each Term)

Design theories and application to the different production and theatre styles. Consideration is also given to color, projection equipment, light sources, control systems and new developments in the field of lighting and illumination.

**Costume History** (One Credit Each Term)

A survey of fashion and costuming throughout the world from Ancient times to the present.

**Costume Design I** (1½ Credits Each Term)

The principles of costume design with particular reference to historical periods. Through class projects the student learns to unite historic knowledge with imagination in design.

**Costume Design II** (1½ Credits Each Term)

A continuation in costume design intended to give the student the opportunity to explore its many facets from theatre to dance. All projects are geared toward a strong portfolio.

**Costume Construction I** (1½ Credits Each Term)

A study of draping, flat-patterning and special construction techniques, as applied to period costumes from the Ancient Egyptian to modern day dress. Special emphasis is placed upon adapting these techniques for practical application in theatrical costume.

**Costume Construction II** (1½ Credits Each Term)

Advanced construction projects concentrating on three-dimensional costume construction, millinery, jewelry, wig styling.

**Scene Painting** (Two Credits Each Term)

Basic techniques employed by the scenic artist are examined. Emphasis is placed on equipment, procedure and practical application to framed scenery, drops and three-dimensional units.

**Stage Properties** (One Credit Each Term)

A study of basic procedures, techniques, and materials that can be used by the designer and technician in the construction and procurement of stage properties. Basic introduction to period furniture and ornamentation, upholstery, and set dressing.

**Materials** (One Credit Each Term)

A survey of materials available to the theatre designer and technician. Emphasis is on source and adaptation of new materials for theatrical productions. Coatings and adhesives will also be considered.

**Sound and Electronics** (1½ Credits Each Term)

Introduction to sound and sound equipment utilized by the theatre technician in theatrical production. Consideration is given to electricity, electronics, physics of sound and equipment.

**Metal Working** (1½ Credits Each Term)

Introduction to procedures, materials and techniques of metal working used in scenery construction. Areas of consideration include cutting, forging, oxi-acetylene and arc welding.

**Rendering Techniques** (One Credit Each Term)

A study of rendering techniques for scene and costume designer, with emphasis on the various media available and modes of presentation desirable.

**SCHOOL OF  
DESIGN AND  
PRODUCTION**

**HIGH SCHOOL  
VISUAL ARTS  
PROGRAM**

**High School Visual Arts Program**

**The Program**

An exploratory program dealing with visual communication, it includes instruction and practice in Graphics, Two-Dimensional Design, Sculpture and Crafts. These are supplemented by critiques, introductory lectures in art history and intensive work in the art laboratory.

**Admission to the Program**

This program is designed for students talented in the visual arts and is limited to high school juniors and seniors. Its purpose is to train students in the skills and tools of the visual arts, to provide them with an understanding and an appreciation of the fine arts, and to prepare them for advanced study.

Presentation of a portfolio and/or an interview are prerequisites for admission.

**Continuance in the Program**

To remain in the visual arts program, the student must maintain a B average in arts courses and an average of C in academic courses. Students are invited to continue in the program only so long as they demonstrate substantial growth toward artistic excellence.

**High School Diploma**

The state of North Carolina high school diploma with special consideration in visual arts is awarded to students who satisfactorily complete the requirements of the visual arts program and of the state of North Carolina for high school graduation.

**SCHOOL OF  
DESIGN AND  
PRODUCTION**

**First Year Program**

(Two Units Per Year)

Each term students will have at least one two-and-a-half hour art studio class a day, which will include drawing, the fundamentals of design and color, sculpture and three-dimensional design. In addition they will take art history each week and a critique class to develop analysis and self-evaluation.

**Second Year Program**

(Two Units Per Year)

Art history and critique classes will continue at an advanced level. In addition to the daily art studio classes in drawing and sculpture, which were offered during the first year, classes in graphics, printmaking and painting will be added.

**Total Credits Required for High School Graduation**

English	4 units
Physical Education/Health	1 unit
Biology	1 unit
Science Elective	1 unit
U.S. History	1 unit
Social Studies Elective	1 unit
Mathematics	1 unit
Arts Units and Electives	<u>6 units</u>
Total	16 units



A Scene From "Henry IV."



A Scene From "The Little Foxes."

**SCHOOL  
OF  
DRAMA**

**School of Drama**

The School of Drama offers intensive actor training preparatory to a career in the professional theatre. Resident and visiting faculty of professional artists and specialists bring a wealth of experience and knowledge to the service of the students.

The program is designed to integrate class work in Voice and Speech and in Movement with the work in the acting classes to provide a comprehensive path to the understanding of and skill in the art of acting. Rehearsal of public, studio and touring presentations under resident and visiting professional directors is an essential part of the training program. Technical crew and other production responsibilities are undertaken by all beginning students.

Upon entering the School, students are placed in levels according to their degree of accomplishment. Each student will be advanced through the program consistent with his rate of artistic growth.

The School of Drama faculty will nominate a student for graduation when he has achieved a satisfactory level of artistic competence and has completed all other requirements. A student so nominated will receive a Bachelor of Fine Arts degree in drama. The normal period of time required to complete the program is four years. A Certificate of Proficiency is awarded to those students who do not meet the requirements for the degree but who fulfill the requirements as set by the School of Drama.

High school students, upon completion of the high school academic requirements and their arts requirements will be awarded the state of North Carolina high school diploma.

**SCHOOL  
OF  
DRAMA**

**FACULTY**

Ronald Pollock, Dean

James Beard, Acting

Graciella Binaghi, Mime (Guest Faculty)

Charles Briggs, Visiting Director

Michael Byrum, Scenic Carpentry (School of Design & Production)

Nolan Dingman, Ballet (School of Dance)

William Dreyer, Singing, Musical Theatre

Nelle Fisher, Modern Dance (School of Dance)

Charles Frohn, Reading (Department of Academic Studies)

Jack Hill, Mime (Guest Faculty)

Donald Hotton, Acting

Lesley Hunt, Director of Voice and Speech Instruction

William Jaeger, Acting, Directing

Barnet Kellman, Visiting Director

Paul Meier, Voice and Speech

Albert Millaire, Visiting Director

Mollie Murray, Jazz Dance

Robert Murray, Director of Acting Instruction

Gyula Pandi, Movement (School of Dance)

Ronald Pollock, Acting, Stage Management

Dolores Simonel, Singing

John Sneden, Introduction to Theatre (School of Design and Production)

Jean Steinbrecker, Costuming (School of Design and Production)

Maureen Trotto, Makeup (School of Design and Production)

Charles Weeks, Lighting (School of Design and Production)

Biographical data on faculty listed on pages 127 through 142.

### **Admission to the Program**

High school seniors and college students are admitted to the program by audition and interview. Candidates recommended by the auditions board are screened by the Admissions Committee in regard to academic record, potential and social maturity.

### **Continuance in the Program**

To remain in the program a student must maintain a cumulative C average in both academics and arts courses throughout the first year and in the remaining years a C average in academics and a B average in arts courses. A student who receives a failing average for the work in any term will be placed on probation in his arts program for the following term. Failure to achieve a passing average in this or any subsequent term may result in the student being asked to leave the program. Students are invited to continue in the program only so long as they demonstrate substantial growth toward artistic excellence.

### **Classification**

The normal pattern of progression for a college student entering as a freshman would be one year in each level.

All graduating students must spend at least three terms in Level 4. (N.B. Most entering students are placed in Level 1.)

### **Grading System**

Final grades are sent to students and parents or guardians at the end of each term. Indication of the student's achievement and progress is provided by the following letter grades:

- A Excellent work
- B Good work
- C Average work (satisfactory for the first year only)
- D Unsatisfactory
- F Failure

Elective arts courses are graded on a Pass-Fail basis.

**SCHOOL  
OF  
DRAMA**

**HIGH SCHOOL  
PROGRAM**

**APPRENTICE-  
SHIP**

**BACHELOR OF  
FINE ARTS  
DEGREE  
REQUIREMENTS**

**Transfer Students**

Students who demonstrate substantial accomplishment because of prior training or experience will, at the discretion of the faculty, be given advance placement arts credit.

**High School Program**

High school students, upon completion of the high school academic requirements and arts requirements, will be awarded the state of North Carolina high school diploma.

**Apprenticeship**

College students in their third or fourth year of the arts program may, with the approval of the Dean and faculty accept employment as an actor or actor apprentice with a reputable professional company and may receive equivalent credit for up to one year of the program. These students continue to pay regular tuition to the North Carolina School of the Arts.

**Bachelor of Fine Arts Degree Requirements**

1. Clearance by the School of Drama faculty regarding level of artistic competence
2. Minimum of 108 arts credits
  - Minimum of 36 academic credits for a Bachelor of Fine Arts degree
  - Minimum of 18 academic credits for a Certificate of Proficiency
3. Minimum of 3.0 B average in required arts courses in the final year
4. Minimum of C grade in all required arts courses
5. Minimum of 2.0 C cumulative grade average for all academic courses taken which must include
  - 3 terms of English 101-102-103 or equivalent credit
  - 1 term of Psychology
  - 5 terms of Theatre Literature

## Certificate of Proficiency Requirements

A Certificate of Proficiency in drama is awarded upon completion of the above arts requirements and the substitution of the following academic requirements:

- 3 terms of English 100 or English 101-102-103 or equivalent credit
- 3 terms of Theatre Literature

The normal time for completion of the arts program is four years.

## SCHOOL OF DRAMA

## CERTIFICATE OF PROFICIENCY REQUIREMENTS

## BACHELOR OF FINE ARTS DEGREE REQUIREMENTS

### Requirements for a Bachelor of Fine Arts Degree in Drama

Level 1	Credits Per Year	Level 2	Credits Per Year
Acting	6	Acting	9
Voice-Speech	6	Voice-Speech	6
Movement	6	Singing	2
Technical Production (Including Crew)	3	Makeup	1
Introduction to Theatre	3	Movement	6
English 101-102-103	6	Academic Electives	12
Academic Electives	6		
	<hr/>		<hr/>
	36		36

Level 3	Credits Per Year	Level 4	Credits Per Year
Acting	12	Acting	18
Voice-Speech	9	Rehearsing and Performance	12
Movement	3	Arts Electives	6
Academic Electives	12		
	<hr/>		<hr/>
	36		36

Total credits for degree	
Academic credits	36
Arts credits (Drama)	108
Total	<hr/> 144

High school students undertake the same arts program as college students with some modifications to accommodate schedule conflicts, and receive two units of high school credit for each year successfully completed.

**SCHOOL  
OF  
DRAMA**

**COURSE  
DESCRIPTIONS**

**Course Descriptions**

**Level 1**

**Acting Introduction to Concept — Basic Techniques**

Class: The work is designed to develop imagination, self-awareness, and the ability to execute simple stage tasks, to improvise and to begin script work.

**Voice-Speech and Singing**

Voice-speech classes and guided vocal warm-ups are included in this work which is intended to extend and enrich the vocal powers and to correct habits restricting to the actor. Instruction and practice will include anatomy of speech, relaxation, breathing, diction and development of tones. Intensive correctional work is undertaken tutorially when needed. Basic phonetics.

**Movement**

Classes in basic ballet technique help to develop the students' rhythmic sense, control and muscle tone and to form the basis for court and folk dance skills. Jazz dance classes develop ability to move in isolation parts of the body and provide a useful dance skill for contemporary musical theatre.

**Technical Production**

Practical experience in costume, lighting-sound and carpentry-props is supplemented by lecture demonstrations to give the student technical skills and an understanding of the complexities of theatre organization.

**Levels 2 and 3**

**Acting**

Class: Intensive studio work is employed to extend and further develop techniques through a varied scene study program. Work in this level emphasizes characterization and play structure as related to performance.

Performance: Participation in scene workshops and in full-length workshop and major productions is begun.

**Voice-Speech and Singing**

Work on basic skills continues, with special emphasis on extending vocal range, pronunciation, rate control and the use of stress, intonation, inflection, phrasing and rhythm. Phonetics work is broadened to include the study of specific dialects. Individual singing instruction by audition.

**Movement**

Character ballet, folk and court dancing continue development begun in Level 1. Fencing is introduced to increase dexterity, sharpen reflexes, and provide another skill. Specialized movement classes with elements of mime bring the program in close proximity to the work of the acting classes.

**Makeup**

Course includes study of basic cosmetology, facial anatomy, makeup materials, and methods of application. Practice includes reinforcement of desirable characteristics in the actor's own facial structure and an exploration of changes effected by personality development, psychological and physical stress, and age. The second term includes an examination of three-dimensional and specialized problems.

**Level 4**

**Acting**

Class: Stress is on individual coaching, review and reinforcement of previous work.

Performance: Participation is continued and intensified in scene and full-length workshops and in major public presentations.

**Voice-Speech**

Tutorials upon request of the student.

**Movement**

Continuation of study in specialized areas.

See academic course descriptions for information regarding academic requirements.



The NCSA Orchestra in rehearsal.

**SCHOOL  
OF  
MUSIC**

**School of Music**

The School of Music offers intensive training for junior high school, high school and college students. The School is open, by audition, to talented students who may begin their education at the seventh grade and continue through high school and four years of college. Students who successfully complete both the music and academic requirements at the high school level are awarded the state of North Carolina high school diploma; students who complete both the music and academic requirements at the college level are awarded the Bachelor of Music degree. A Certificate of Proficiency is also offered for those who do not meet the requirements for the degree, but who fulfill the requirements for the certificate as set by the school of music.

Instruction is given in all of the orchestral instruments, as well as in voice, organ, piano, harp, harpsichord, composition and conducting. These are supplemented by Seminars and Master Classes given by major artists within each field. In addition to academic subjects, there are requirements in music history, literature and materials and solfège.

Students receive private instruction in their instrument, and participate in both large and small ensembles. In addition to recitals, they take part in regular orchestral, choral and chamber music concerts, as well as in operas, both as singers and members of the orchestra.

Scholarships and financial aid are available.



A student quartet rehearses.

**SCHOOL  
OF  
MUSIC**

**FACULTY**

Nicholas Harsayni, Dean; Music Director and Conductor, NCSA Orchestra and Piedmont Chamber Orchestra

Scott Schillin, Assistant to the Dean

Selma Amansky, Vocal Diction

Rebecca Barrow, Piano

William Beck, Voice, Opera

Fredrick Bergstone,\* French Horn; Brass Ensemble

Robert Clark, Tuba

Gregory Cox, Trombone

Marion Davies, Cello; String Ensemble

Philip Dunigan,\* Flute

Erick Friedman,\*\*Violin

Janice Harsanyi, Voice

James Houlik, Saxophone

Alice Howland, Voice

Jack Jarrett, Composition

J. Massie Johnson, Percussion, Music History

Norman Johnson, Opera Director

Nancy Kredel, Violin; Elementary Strings

Robert Listokin,\* Clarinet; Woodwind Ensemble

Seth McCoy, Voice

Roger McDonald,\* Oboe; Woodwind Ensemble

Vartan Manoogian, Violin; String Ensemble

Clifton Matthews, Piano

\*Clarion Wind Quintet

\*\*By special arrangement with Columbia Artists Management.

**SCHOOL  
OF  
MUSIC**

**FACULTY**

**Kenneth H. Miller**, Theory

**Bruce Moss**, Piano Accompaniment, Theory

**John S. Mueller**, Organ, Harpsichord

**David Partington**, Choral Director

**Patricia Pence**, Harp

**Rebecca Penneys**, Piano

**Lynn Peters**, Double Bass

**Mark Popkin,\*** Bassoon, Conducting

**Scott Schillin**, Piano

**Sherwood Shaffer**, Theory, Orchestration

**Jesus Silva**, Guitar

**Andras Toszeghi**, Viola; String Ensemble

**William Vacchiano**, Trumpet

**Robert Ward**, Composition

**William Zimmerman**, Secondary Piano; Vocal Coaching

**Emile Simonel**, Coordinator of Music Events

**SEMINARS 1973-1974**

**Dorothy Delay, Claude Frank, Josef Gingold, Franco Gulli, Paul Rolland,**

**Gyorgy Sebok, Janos Starker, Tibor Varga**

\*Clarion Wind Quintet

Biographical data on faculty listed on pages 127 through 142.

**SCHOOL  
OF  
MUSIC**

**GENERAL**

**Admission to the Program**

Admission to the School of Music for the performing major is based upon audition and, for composers, by submission of original scores.

**Continuance in the Program**

To remain in the program, the student must maintain a cumulative C average in both academic and arts courses through the first year, and in the following years, an average of C in academic courses and B in arts courses. Students are invited to continue in the program only so long as they demonstrate substantial growth toward artistic excellence.

**Classification**

New students will be given placement examinations in Theory, Solfege and piano minor (as needed) to determine the class level in which the student should begin his studies in these areas.

**Grading System**

The major subjects, Literature and Materials, Music History, Solfege and Orchestration, are graded A through F as listed in the Academic Studies descriptions.

**Transfer Students**

Transfers students are admitted by audition. Placement within the major field is made by the faculty in accordance with the degree of demonstrated proficiency. Other music credits, with the exception of chorus, orchestra, and chamber music, for comparable courses taken in accredited institutions will be considered for transfer credit. Placement in the classes of Literature and Materials of Music, History and Solfege is based on entrance examinations.

**Junior and Senior High School Program**

All junior and senior high school students follow the full curriculum leading to the state of North Carolina high school diploma with the concentration in music as follows:

**SCHOOL  
OF  
MUSIC**

A weekly private lesson in the student's major and Literature and Materials are offered each year. Two years (or proficiency placement) are required in Literature and Materials for all majors. Any high school student, having completed these two basic levels, may elect to continue in advanced levels by enrolling in the appropriate college Literature and Materials course, provided that his academic schedule permits.

High school composers will begin the four year Composition Literature and Materials program as outlined in the college section.

Singers will additionally take chorus and diction each year. Senior singers will take secondary piano.

Advanced instrumentalists will take orchestra and/or large ensemble.

**College Program**

The college program is based upon requirements leading to either the Bachelor of Music degree or a Certificate of Proficiency in the special field of music major.

**Bachelor of Music Degree Requirements**

All music majors who satisfactorily complete specialized courses in their major four years of Literature and Materials of Music (Harmony, Counterpoint, Form, Analysis, Style, Composition), two years each of Music History, Solfege and Dictation, Ensemble, plus academic courses as required, are eligible for the Bachelor of Music degree.

Each candidate for the degree is required to give a senior recital in order to graduate. Additional performances in recitals throughout the four-year program are at the direction and discretion of the major teacher.

**Certificate of Proficiency Requirements**

All music courses for the Bachelor of Music degree are required for the Certificate with the same performance and satisfactory completion levels expected. No academic courses are required for the Certificate of Proficiency. Academic electives may be taken if desired.

**JUNIOR  
AND SENIOR  
HIGH SCHOOL  
PROGRAM**

**COLLEGE  
PROGRAM**

**BACHELOR OF  
MUSIC DEGREE  
REQUIREMENTS**

**CERTIFICATE  
OF  
PROFICIENCY  
REQUIREMENTS**

**SCHOOL  
OF  
MUSIC**

**BACHELOR OF  
MUSIC DEGREE  
REQUIREMENTS**

**COMPOSITION**

Requirements for the Bachelor of Music Degree with Composition Major

Freshman Year	Credits	Sophomore Year	Credits
Composition 101-102-103	9	Composition 201-202-203	9
Secondary Piano	3	Secondary Piano	3
Composition Literature & Materials 101-102-103	12	Composition Literature & Materials 201-202-203	12
Solfege 101-102-103	6	Solfege 201-202-203	6
Chorus	1½	Chorus	1½
English 101-102-103	6	Music History 201-202-203	6
Academic Electives	6	Academic Electives	12
	<hr/> $43\frac{1}{2}$		<hr/> $49\frac{1}{2}$

Junior Year	Credits	Senior Year	Credits
Composition 301-302-303	9	Composition 401-402-403	9
Composition Literature & Materials 301-302-303	12	Composition Literature & Materials 401-402-403	12
Music History 301-302-303	6	Score Reading-Conducting 401-402-403	3
Chorus	1½	Chorus	1½
Academic Electives	12	Academic Electives	12
	<hr/> $40\frac{1}{2}$		<hr/> $37\frac{1}{2}$

Total credits for degree	
Academic credits	48
Arts credits (Music)	129
Total	<hr/> 177

## Requirements for the Bachelor of Music Degree with Instrumental Major

**SCHOOL  
OF  
MUSIC**

Freshman Year	Credits	Sophomore Year	Credits
Major Instrument*	9	Major Instrument*	9
Secondary Piano	3	Secondary Piano	3
Literature & Materials 101-102-103	9	Literature & Materials 201-202-203	9
Solfège 101-102-103	6	Solfège 201-202-203	6
Chamber Music	3	Music History 201-202-203	6
Orchestra or Large Wind Ensemble	3	Orchestra or Large Wind Ensemble	3
Academic Electives	6	Chamber Music	3
English 101-102-103	6	Academic Electives	12
	<hr/> 45		<hr/> 51

**BACHELOR OF  
MUSIC DEGREE  
REQUIREMENTS**

**INSTRUMENTAL**

Junior Year	Credits	Senior Year	Credits
Major Instrument*	12	Major Instrument*	12
Music History 301-302-303	6	Literature & Materials 401-402-403	9
Literature & Materials 301-302-303	9	Orchestration 401-402-403	6
Chamber Music	3	Orchestra or Large Wind Ensemble	3
Orchestra or Large Wind Ensemble	3	Chamber Music	3
Academic Electives	12	Academic Electives	12
	<hr/> 45		<hr/> 45

Total credits for degree	
Academic credits	48
Arts credits (Music)	138
Total	<hr/> 186

\*All students majoring in violin must study viola for two academic years or for less time if so designated by the dean. The student will receive three credits per year.

**SCHOOL  
OF  
MUSIC**

**BACHELOR OF  
MUSIC DEGREE  
REQUIREMENTS**

**PIANO**

**Requirements for the Bachelor of Music Degree with Piano Major**

Freshman Year	Credits	Sophomore Year	Credits
Major Instrument	9	Major Instrument	9
Literature & Materials 101-102-103	9	Literature & Materials 201-202-203	9
Solfège 101-102-103	6	Solfège 201-202-203	6
Chorus	1½	Keyboard Studies 201-202-203	6
(Chamber Music Elective)	(1½)	Chorus	1½
English 101-102-103	6	(Chamber Music Elective)	(1½)
Academic Electives	6	Music History 201-202-203	6
	<u>37½</u>	Academic Electives	<u>12</u>
	(39)		<u>49½</u>
			(51)

Junior Year	Credits	Senior Year	Credits
Major Instrument	12	Major Instrument	12
Literature & Materials 301-302-303	9	Literature & Materials 401-402-403	9
Music History 301-302-303	6	Orchestration 401-402-403	6
Keyboard Studies 301-302-303	6	Chorus	1½
Chorus	1½	(Chamber Music Elective)	(1½)
(Chamber Music Elective)	(1½)	Academic Electives	<u>12</u>
Academic Electives	<u>12</u>		<u>40½</u>
	<u>46½</u>		(42)
	(48)		

Total credits for degree	
Academic credits	48
Arts credits (Music)	126 (132)
Total	174 (180)

## Requirements for the Bachelor of Music Degree with Voice Major

### SCHOOL OF MUSIC

#### BACHELOR OF MUSIC DEGREE REQUIREMENTS

#### VOICE

Freshman Year	Credits	Sophomore Year	Credits
Major	6	Major	6
Secondary Piano	3	Secondary Piano	3
Literature & Materials 101-102-103	9	Literature & Materials 201-202-203	9
Solfege 101-102-103	6	Solfege 201-202-203	6
Diction (Italian)	3	Music History 201-202-203	6
Chorus	3	Diction (German)	3
Movement and Acting	3	Chorus	3
Vocal Repertoire	3	Academic Electives	6
Modern Foreign Language*	9	Modern Foreign Language*	9
English 101-102-103	6		
	<hr/>		<hr/>
	51		51

Junior Year	Credits	Senior Year	Credits
Major	9	Major	9
(Opera Workshop Elective)	(6)	(Opera Workshop Elective)	(6)
Literature & Materials 301-302-303	9	Literature & Materials 401-402-403	9
Music History 301-302-303	6	Diction	3
Diction (French)	3	Academic Electives	6
Advanced Vocal Repertoire	3	Modern Foreign Language*	9
Chorus	3		
Academic Elective	6		
Modern Foreign Language*	9		
	<hr/>		<hr/>
	48-54		36-42

Total credits for degree	
Academic credits	48
Arts credits (Music)	<u>138-150</u>
Total	186-198

\*Voice majors are required to demonstrate proficiency in three modern foreign languages, French, German and Italian, and should have two years of at least one of these.

**SCHOOL  
OF  
MUSIC**

**APPLIED MUSIC**

**Applied Music**

Private instruction is offered in all instruments of the orchestra, piano, harpsichord, organ, classical guitar, harp, voice and composition.

Students may express their choice of teachers. Assignment to the teacher requested will be arranged if, in the opinion of the appropriate faculty committee, the teacher chosen is best suited to supply the needs of the pupil.

Students receive one hour of private instruction per week and are expected to practice on their own time in preparation for these classes. Majors receive a maximum of 30 hours of private lessons during the school year. Any make-up lessons must be completed before the end of each term.

College seniors must present a full solo recital and participate in the public performance of a large-scale chamber work or the equivalent. Secondary piano is required of all voice, string, orchestral instruments, harp, harpsichord, organ, classical guitar and composition majors. These requirements are generally met during the freshman and sophomore years of college. Those taking longer than two years to complete this requirement will be assessed the additional fee for the study of a secondary instrument. Students with previous piano background may achieve advanced standing.

Most students are required to take chorus, orchestra or chamber music.

Details regarding audition, private study and graduation requirements are available at time of application.

**HIGH SCHOOL  
MUSIC**

**COURSE  
DESCRIPTIONS**

**Course Descriptions**

**Basic Materials of Music 11-12-13**

**(Credit: ½ Unit Per Year)**

Basic grammar of music—scales, key signatures, rhythmic designs, notation, intervals, triad construction, ornamentation, and a basic Italian musical vocabulary. Drills and practical application of materials applied to musical examples, plus elementary solfège training. Solfège study includes singing and dictation of intervals, scales, principles of rhythm; sight singing and prepared work in treble clef, rhythmic and melodic dictation and part singing. Two hours weekly each term.

**Literature and Materials 21-22-23**

**(Credit: ½ Unit Per Year)**

A general study of the formal aspects of the Western music tradition from basic melodic and stylistic concepts to the larger forms of the common practice period. Emphasis placed on the historical development with aural analysis of selected works. Basic ear-training skills (sight singing, dictation, rhythmic studies) also included.

**SCHOOL  
OF  
MUSIC**

**COLLEGE**

**COURSE  
DESCRIPTIONS**

**Course Descriptions**

**Basic Materials of Music (remedial rudiments course combined with regular freshman Literature and Materials 101 Course)**

(No Credit)

A rudiments course for all deficient college freshmen which covers quickly, in semitorial manner, the basic grammar of music—scales, key signatures, rhythmic designs, notation, intervals, triad construction, ornamentation and a basic Italian musical vocabulary. Drills and practical application of materials applied to musical examples. Semitorial scheduled for first three or four weeks as needed by the students.

**Literature and Materials 101-102-103**

(Three Credits)

(Three Terms)

A study of melodic and rhythmic devices from Renaissance to present day practice with study of modes and chromatic (free) and twelve tone techniques included. Two and three part writing and diatonic and chromatic triadic harmony of common practice period in strict four part and diverse piano writing textures, common chord modulation, nonharmonic tones, small two part forms (instrumental and vocal), aural analysis of harmonic vocabulary. Work includes analysis of excerpts from literature, exercises in four part and diverse piano textures and original small compositions, plus aural analysis. Three hours weekly: lecture and two small classes.

**Literature and Materials 201-202-203**

(Three Credits)

(Three Terms)

A study of chromatic seventh chord practice through late Romantic period in four part and varied piano and instrumental textures, three part song form (instrumental and vocal—including Da Capo aria), hemiola, coda (codetta), elision, evaded cadence, extensions, regions of tonality (elusive tonality), chromatic modulation practices, aural analysis (harmonic and structural), 19th century opera aria forms and song cycle. Study of two and three part counterpoint stressing imitative devices (intervals of imitation, augmentation, diminution, retrograde, inversion, etc.), Baroque sectional form (as in inventions, concerti, sonatas and trios, etc., of Baroque) with historical survey of same plus same with Baroque suite form—detailed study of suite-dance forms. Work concludes with extensive analysis, aural and written, of the literature drills in different textured writings, composition of an original small three part form and suite. Three hours weekly: lecture and two small classes.

**Literature and Materials 301-302-303**

(Three Credits)

(Three Terms)

A study of ninth, eleventh and thirteenth chords and expanded-tonality (stepwise, mediant, tritone progressions) up through Richard Strauss practice and application in literature. Intensive study of following form (with historical survey from origins through 20th century); sonata and sonatina (and their hybrid forms), ostinato (motive, ground, soprano), passacaglia and chaconne, theme and variation form, advanced contrapuntal practice in three and four parts (invertible counterpoint and canon forms), composition and detailed historical survey of fugue forms (simple, double, triple, etc.) and rondo and its related forms. Work includes drills, written and aural analysis, composition and an end of term paper investigating some structural feature(s) of a representative group of symphonies by one later romantic composer (Mahler, Bruckner, Sibelius, or Rachmaninoff). Three hours weekly: lecture and two small classes.

**SCHOOL  
OF  
MUSIC  
  
COLLEGE**

**Literature and Materials 401-402-403**

**(Three Credits)**

**(Three Terms)**

A detailed survey of modal practices: Gregorian chant (in original neumatic system), Renaissance practices (with cadence formulas), strict Palestrina style practice in two and three parts, 19th century and 20th century practices. Study in conjunction with modes of the life and works of Mussorgsky. Intensive study of impressionistic devices (modality, pseudo and real, whole tone, parallelism, shifting dominants, long-range harmonic resolution and relations, tritone dominants, whole tone dominants, pentatonic scales, etc.) combined with the life and works of Debussy, Satie and Ravel. Study of reintegration (neoclassical and cubistic) melodic and harmonic devices (Satie ballets, Stravinsky *Mavra*, *Oedipus Rex*, complete *Rakes Progress* and Prokoffieff early works). Second term project is an original song for voice and piano in impressionistic style — performed in lecture class. Study continues with Stravinsky, Prokoffieff, Hindemith, Bartok, Schoenberg, Webern/Berg surveys and student reports of other major composers and works. Study and analysis/writing involving free twelve note scale techniques, polytonality, polychords, chords with double inflections, linear roots and directional tones, intervallic structures, contemporary contrapuntal practice, axis tonality theory and serial twelve tone techniques, aleatory and electronic music survey. Investigation of new methods of notation. Last term project is an extended paper surveying the virtuoso techniques demanded of 20th century performers as shown in a representative work from each school of writing; each student takes his own instrument (or voice) as subject for these demands. Three hours weekly: lecture and two small classes.

**Composition Literature and Materials**

**(Four Credits)**

**(Three Terms)**

A program designed especially for composers which works through the regular college Literature and Materials at an accelerated pace: one meeting per week, semitutorial basis with the teacher. Three additional meetings in full class per week develop a thorough technical and creative foundation in composition through a concentrated study of musical calligraphy practices, musical terms and techniques, score preparation, study of standard repertoire, the reading of biographies, books on composition, aesthetics, style, form, harmony, counterpoint, etc., instrumentation and orchestration, and creative exercises.

**Solfege 101-102-103**

**(Two Credits)**

Study of intervals, scales, principles of rhythm, sight singing and prepared work in treble and bass clefs, rhythmic, melodic and harmonic dictation and part singing. Two hours weekly.

**Solfege 201-202-203**

**(Two Credits)**

Advanced sight singing and prepared work with concentration on chromatic examples in treble, bass, alto and tenor clefs, rhythmic and melodic dictation in two to four parts, part singing and chromatic transposition. Two hours weekly.

**Keyboard Studies 201-202-203**

**(Two Credits)**

Basic skills in fingering patterns, chord combinations and modulation sequences, realizing figured bass, clef reading, preparatory exercises in score reading, song transposition, improvisation, with emphasis on sight reading early keyboard works and analysis of form.

**Keyboard Studies 301-302-303**

(Two Credits)

Advanced exercises in score reading transposed instruments, quartets and orchestral music, playing Bach chorales in open score, realizing basses in Bach Cantatas, transposition of romantic and impressionistic song literature, emphasis on sight reading impressionistic piano music and analysis of contemporary piano music.

**Score Reading-Conducting 401-402-403**

(One Credit)

Elementary study of score reading and conducting, concentrating on repertory from the Baroque and Classical period. During the final portion of the course students have the opportunity to conduct small ensembles. Composition students enrolled in the class will be encouraged to conduct their own works whenever possible.

**Orchestration 401-402-403**

(Two Credits)

A study of the techniques of all the orchestral instruments, the art of balancing and contrasting, etc., these instruments in all types of combinations (from the smallest chamber groupings to full orchestra), the history of the orchestra and orchestration period by period (history of each of the instruments and use in various periods). Study through class demonstration by specialists on each instrument, class performance of examples scored during the study of each instrument, and through recordings and scores. Two hours weekly.

**History of Music 201-202-203**

(Two Credits)

A survey of music history beginning with Gregorian Chant, continuing with secular song, early polyphony and French and Italian music of the Ars Nova. Music of the Renaissance and Baroque: Burgundian and Netherlands schools, 16th century music, early Baroque music, the mature Baroque (the music of Vivaldi, Rameau, Bach, and Handel). Two hours weekly.

**History of Music 301-302-303**

(Two Credits)

Music of the Classical and Romantic periods: Music of the 18th century (Haydn; Mozart), Beethoven, the 19th century—vocal and instrumental music; opera. Twentieth century music: Debussy, Bartok, Stravinsky and Schoenberg. Recordings utilized. Two hours weekly.

**Vocal Repertoire**

(One Credit)

Survey of the solo song since 1650, with special emphasis on German Lieder, French Art Song and the contemporary literature. One hour weekly. (Required of all voice majors)

**Advanced Vocal Repertoire (Prerequisite: Vocal Repertoire)**

(One Credit)

The detailed study of the history and performance of selected song cycles and oratorio solos. An elective for singers in their junior year.

**Acting and Movement**

(One Credit)

Basic acting technique to familiarize the student with stage language, movement, and character development as it pertains to singers.

**Vocal Diction (Italian)**

(One Credit)

First course in Italian, with special emphasis on the fundamentals of Italian phonetics and sound production as applied to reading and singing.

**SCHOOL OF  
MUSIC****COLLEGE**

**SCHOOL  
OF  
MUSIC**

**COLLEGE.**

**MUSIC  
ORGANIZA-  
TIONS,  
ENSEMBLES**

**WIND  
CHAMBER  
MUSIC**

**BRASS  
CHAMBER  
MUSIC**

**Vocal Diction (German)**

**(One Credit)**

First course in German, with special emphasis on the fundamentals of phonetics and sound production as applied to reading and singing.

**Vocal Diction (French)**

**(One Credit)**

First course in French, with emphasis on the fundamentals of phonetics and sound production as applied to reading and singing.

**Opera Program for Advanced Students**

This program is open to advanced voice students. The curriculum includes rehearsals and performances, coaching, diction and languages, classes in acting, movement, advanced vocal repertoire, special sessions on costume, makeup, fencing. Private voice study with members of the North Carolina School of the Arts voice faculty may be included in the program if desired and receive six credits per year and tuition as a private voice student.

Students may select various offerings or take the complete program for 12 credits. Tuition will be the same for one or all of the courses. See page 116 for tuition and fees.

**Music Organizations, Ensembles**

Most music majors are involved in one or more of the School's larger ensembles — chorus, orchestra, opera workshop, guitar ensemble, harp ensemble, and large wind ensembles. In addition, students participate in smaller chamber ensembles as assigned by the coordinator of chamber music. College students assigned to the chorus participate during all four years of enrollment. High school students may participate with permission of the major teacher and choral director. A smaller chamber choir is open to qualified students through a choral audition.

**Wind Chamber Music**

Woodwind quintets, octets and special combinations are coached by members of the Clarion Wind Quintet. Literature includes pieces by Danzi, Reicha, Mozart, Beethoven, Dvorak, Schubert, Carter, Hindemith, Stravinsky, etc. Students will be assigned by major teachers.

**Brass Chamber Music**

Whenever possible the student will be assigned to a small chamber music ensemble based upon recommendation of his major teacher. When assignment is not possible or practicable, the student will be assigned to an ensemble class, the primary purpose being to improve sight reading and to develop good ensemble practices. Repertoire chosen for all groups will represent all major styles, giving the student a comprehensive insight into the literature available for brass ensemble. A performance will be given each term.

### String Chamber Music

A minimum of five hours per week of organized study and rehearsal of the standard chamber music literature, duos to octets, including works of Haydn, Mozart, Beethoven, Schubert, Schumann, Brahms, Dvorak, Schoenberg, Webern, Bartok, Berg, Ives, the more contemporary composers, and many others will be required. Chamber groups are coached and supervised by the members of the string faculty.

### SCHOOL OF MUSIC

#### STRING CHAMBER MUSIC



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Celui qui joue dans.

# La dame qui chante

Celle qui danse le

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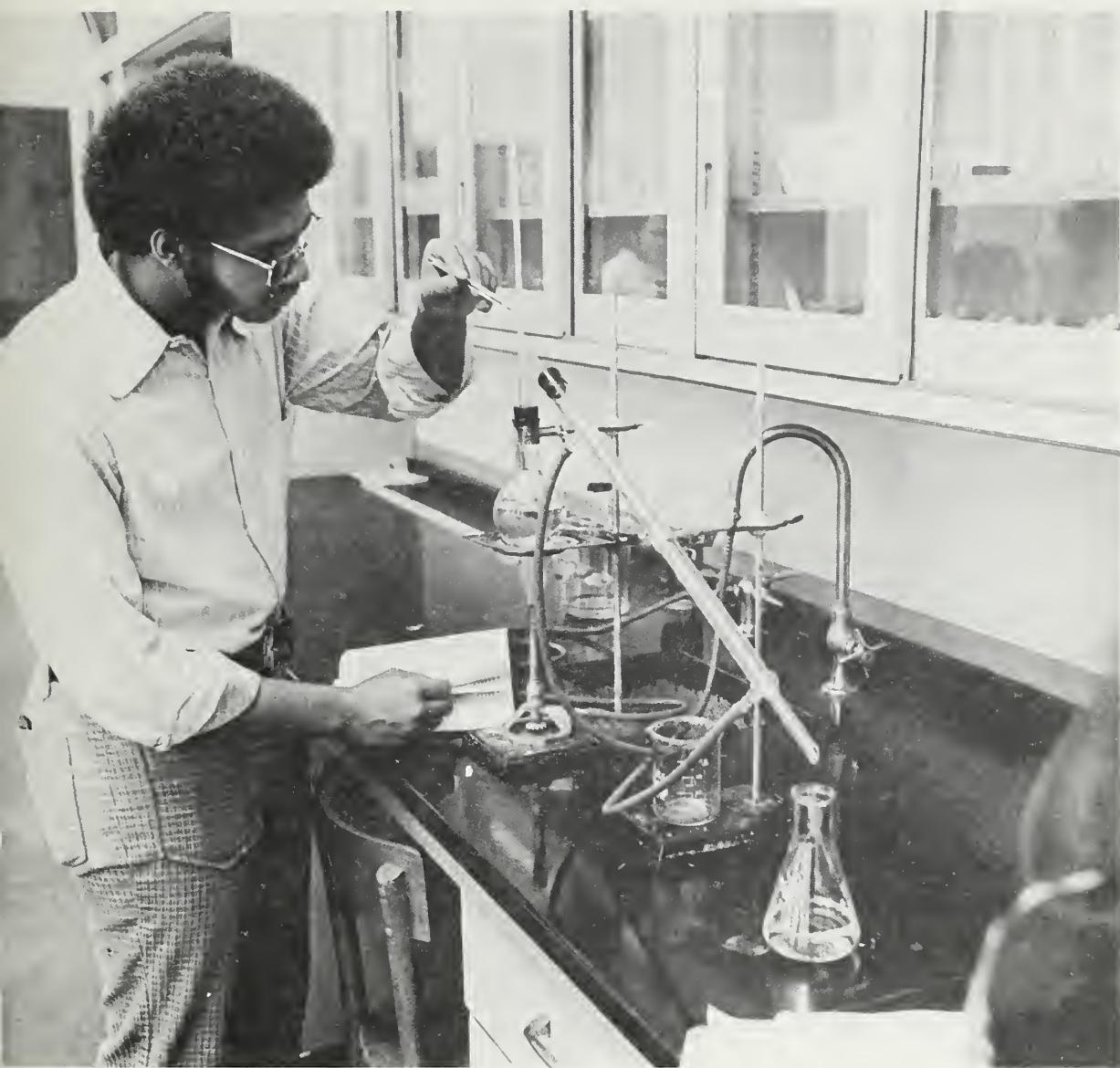
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## **ACADEMIC STUDIES**

### **GENERAL**

#### **Department of Academic Studies**

The program of the Department of Academic Studies of the North Carolina School of the Arts offers the student the opportunity to broaden his personal commitment to the arts and, at the same time, gives him an overall perspective of himself as an individual and as a part of society. The academic program is focused on those areas of the humanities, the social, and the natural sciences which best contribute to the general cultural and intellectual awakening of the individual. A graduate of the North Carolina School of the Arts must be equipped to assume a responsible place in society as well as in the performing arts. The truly great artist is the consummate artist whose inquiry and knowledge far transcend the confines of a given area of artistic specialization. Through a well-balanced curriculum, the graduate of the North Carolina School of the Arts should begin to develop historical, aesthetic, philosophic and spiritual values and perspectives.

The School of the Arts provides a high quality of academic training to students from the seventh grade through four years of college. At the secondary school level students fulfill North Carolina State requirements in English, Social Studies, Mathematics, Science, Health and Physical Education. A comprehensive program in modern foreign languages is included in their curriculum. Through close observation and a controlled testing program, the individual needs of students are identified and met by remedial work, individual guided study, or advanced placement — sometimes even into college classes. The High School Division is accredited by the North Carolina Department of Public Instruction.

At the college level, through a program of alternating yearly electives, the student may choose from a wide range of offerings in the general areas of English Language and Literature, Modern Foreign Languages, Social Sciences, Mathematics-Science and the Visual Arts. As in the secondary school, the early diagnosis of individual student differences is considered of crucial importance. Remedial work is provided when there is indication of need; more challenging sections are developed for qualified students; tutorial work is arranged to satisfy specific interests. Considerable attention has been directed to the design of courses especially relevant to the concerns of the arts-oriented student.

## **ACADEMIC STUDIES**

The college student who completes four years of successful work in his arts area plus forty-eight credits of academic work with a cumulative average of 2.0 is eligible for a Bachelor of Fine Arts degree in Dance or a Bachelor of Music degree in Music. Thirty-six credits of academic work at the 2.0 cumulative average are required for the Bachelor of Fine Arts degree in Drama and Design and Production. The college is accredited by the Southern Association of Colleges and Schools.

### **FACULTY**

**William H. Baskin, III**, Academic Dean; Director Modern Language Program

**Marion Fitz-Simons**, Assistant Academic Dean (College Division); Director English Program

**Gerd Young**, Assistant Academic Dean (High School Division)

**Bianca Artom**, Italian

**Arthur J. Ballard**, English and Social Studies

**William H. Baskin, III**, French and Italian

**Gary W. Burke**, Social Studies

**Robert Countiss**, French

**David K. Evans**, Sociology and Anthropology (Wake Forest University)

**Frank Faulkner**, Visual Arts (School of Design and Production)

**Marion Fitz-Simons**, English

**Charles Frohn**, English

**William S. Greene, Jr.**, Mathematics and Science

**Robert Hyatt**, Political Science and Religion

**Cranford Johnson**, Social Sciences (Department of Student Services)

**Patricia Johnston**, English

**Janet Joyner**, French

## **ACADEMIC STUDIES**

### **FACULTY**

William D. King, English

Noel C. Kirby-Smith, English and Creative Writing

Judith E. Land, Mathematics and Science

Richard H. Miller, Philosophy

Leslie Neumann, Social Studies

William Pruitt, History (UNC-Greensboro)

Anne T. Shorter, English

William G. Shropshire, Mathematics

Samuel M. Stone, Social Sciences

Jane Higgins Van Hoven, Science

Eleanor von Nicolai, German

Larry E. West, German (Wake Forest University)

Kathryn H. Williams, Psychology

J. Ned Woodall, Sociology and Anthropology (Wake Forest University)

Gerd Young, English

Biographical data on faculty listed on pages 127 through 142.

## Registration

Each new student will receive instructions concerning times and places of registration and placement tests in the summer before his arrival at the School. Upon showing evidence of payment of fees, he will be registered and tested.

All returning students will be preregistered at announced times in the fall or spring of the year.

Students who appear for any registration at a date later than that specified in the calendar of the college are subject to a penalty of \$5.

## Course Requirements

During each term of the academic year, the academic program of the college student normally consists of 2 courses, each regular course carrying 2 credits. He will thus have a total of 6 courses and at least 12 credits at the end of each year or a total of 24 courses and 48 credits at the end of four years. Modern languages, mathematics and physics are 1.5 courses and carry 3 credits each term or 9 credits for the year. Some independent study courses or special seminars are accounted .5 courses.

The student who makes an academic average of less than 1.0 during a term will be placed on academic probation. If he fails to raise his cumulative average to 1.25 during the next following term, he will be dropped from the degree program for one term. The student dropped thus twice may not be readmitted to the degree program.

To receive a degree in his chosen arts area the student must achieve a cumulative average of 2.0 in his academic work.

*Pass-Fail Grade Designation.* Students above the level of sophomore in the college program may elect each term to take one elective course on Pass-Fail basis. Pass-Fail designations have the course credit value as indicated in the catalog. The Pass grade designation is calculated in the total number of credits for each student. Pass-Fail designations are not calculated in determining the Quality Point Index of a student's course record.

In accordance with existing policy, all nondegree courses will be taken on a Pass-Fail basis.

## **ACADEMICS COLLEGE**

For degree program students, the student must indicate by the end of the term "add" period whether the course is being taken for Pass-Fail credit or for regular grade credit. This decision is final and cannot be changed.

The student who leaves the School prior to completion of the college degree requirements may be issued a Certificate of Proficiency in his area of specialization. The certificate indicates the amount of time spent in the School and the general level of satisfactory performance. Each of the arts schools has its special requirements for the certificate and these are listed in the requirements of each of the arts schools.

### **Course Changes**

New courses may not be added later than one week after the opening classes except by permission of the individual teacher. Withdrawal from a course without penalty may take place at any time during the announced "drop" period or later upon the advice of the teacher in consultation with the Academic Advisor. Late withdrawal without permission of the teacher and Academic Advisor will result in an automatic F.

### **Course Audit**

A regularly registered student of the School may, with the consent of the instructor, audit one or more courses in addition to his normal program. He may not later take for credit a course which he has previously audited. Auditors submit no daily work, take no examinations, and receive no credit for courses.

A person not registered in the School may, with the permission of the instructor, audit one or more courses upon payment to the Business Office of the appropriate fee.

### **Transfer Students**

A transfer student from an accredited college will receive credit for academic courses paralleling the North Carolina School of the Arts curriculum in which he has a C or better. This transfer of credits is contingent upon the student averaging a C in his academic work during his first term at the School of the Arts.

### Class Attendance

Class attendance is regarded as an obligation as well as a privilege, and all students shall attend regularly and punctually all classes in which they are enrolled.

The college student is allowed one unexcused absence for each credit hour of the course in which he is enrolled. An additional absence will result in his being dropped from the course.

At the discretion of the instructor a student may be charged with an unexcused absence for habitual tardiness.

Students above the rank of sophomore who have maintained a 3.0 (B) average for two consecutive terms may exercise discretionary cuts in academic courses except for days of announced quizzes, examinations, or the last meeting of classes immediately preceding holidays or the first meeting of classes immediately following holidays. *The student exercising the discretionary cut privilege may not cut three consecutive meetings of any course. Such consecutive cuts will be reported by the instructor to the Academic Office.*

The student who drops below a B average will lose the discretionary cut privilege and return to the standard cut system until he has again maintained the B average for two consecutive terms.

### Excused Absences

All absences for health reasons must be cleared through the school infirmary. For students living off campus, illness must be certified by a written statement from a parent or guardian or attending physician. Failure to follow procedures will result in the student being charged with an unexcused absence.

Absences relating to the professional life of the student, when the student is officially representing the School, must be cleared through the related Arts Dean to the Academic Office forty-eight hours before the proposed absence.

Absences related to family emergency must be cleared through the Dean of Students to the Academic Office.

All other absences may be excused only by the Academic Dean. Such excuses must be secured prior to the absence.

## **ACADEMICS**

### **COLLEGE**

#### **Absences from Quizzes and Examinations**

Unexcused absence from an announced quiz is counted as a double cut.

Unexcused absence from a regularly scheduled term examination will result in an automatic F.

For any examination given earlier than the regularly scheduled time, the student must secure the permission of both the instructor and the Academic Dean. For any such examination the student will pay a \$5 fee.

#### **Absences Before and After Holidays**

Unexcused absences the day immediately preceding or following holidays will be charged as double cuts.

#### **Grading System and Quality Points**

Final grades on performance in class work are sent to students and parents or guardians after the examinations at the end of each term. In addition midterm reports are sent in the fall term each year as a warning of less than satisfactory progress.

Indication of student achievement is provided by the following grades and assigned quality points:

A	= Exceptional work of highest excellence	4.0
B	= Good work, above average	3.0
C	= Average work	2.0
D	= Minimum requirement for passing	1.0
F	= Failure	0.0
*I	= Incomplete, grade deferred	0.0

\*The I grade must be removed during the following term or it is automatically recorded as an F.

#### **Independent Study**

Independent study tutorials are available to students whose schedules do not permit them to take a desired course or who wish faculty-directed independent study in areas not normally included in the curriculum. These programs are available to the students with permission of the faculty.

## Course Descriptions

## ACADEMICS COLLEGE

### COURSE DESCRIPTIONS

#### ENGLISH LANGUAGE AND LITERATURE

#### English Language and Literature

The English Language and Literature courses are designed to clarify the student's ability to communicate and to expand his understanding of himself in his world through the exploration of literature. (In order to broaden the scope of elective offerings, the electives are given in rotation over a three year period.)

#### English 100 Remedial Language Skills

(No Credit)

Students not prepared to enter the degree program will be given intensive remedial work in basic language skills: grammar, composition, vocabulary building. The emphasis of the course will be upon standard diction and coherent writing. Offered three terms each year.

#### English 101-102-103 Introduction to Literature and to the Performing Arts

(One Course Each Term)

Primarily designed to improve student writing through vocabulary building and the basic principles of composition and rhetoric. The course introduces the major literary genres and provides orientation to the performing arts. (Required of all college students except those showing transfer credit or high level proficiency in language skills.) Offered each year.

#### English 200V Vocabulary Building

(0.5 Course)

An independent study programmed course designed for students of all levels aware of vocabulary deficiency, especially for students preparing to take Graduate Record Exams. Offered three terms each year.

#### English 201 Journalism Workshop

(One Course)

Study and practice of the content, style and techniques of the news story, the feature article, the editorial and the review, implemented by practical work in newspaper production through assignments on the N. C. Essay. Resource people will be used whenever it is possible. Offered Fall Term, 1974. (Students who continue to work for the N. C. Essay throughout the year may at the discretion of the instructor receive two credits per term for their work in Journalism Tutorial.)

#### English 205 The Short Story and the Novella

(One Course)

A course ranging over the world and throughout the records of man's tale-telling impulses for examples of short prose fiction. Reading will be from such widely separate sources as the ancient Hebrew stories in the Old Testament and selections from Hawthorne, Kafka, Poe, Welty. Offered Spring Term, 1975.

#### English 207-208-209 Writing Seminar

(One Course Each Term)

An elective open to college students interested in writing poetry, the short story, or the one-act play. Permission of instructor required. Offered each term.

#### English 218 The Art of the Film

(One Course)

A classroom study and viewing of such films as *On the Waterfront* and *East of Eden*, plus local commercial showings. Problems inherent in the film as art, problems inherent in the viewer, basic elements of art (humor, irony, character, theme), film techniques and contemporary topics. Composition requirement: 2,000 words. Offered Winter Term, 1975. Lab fee: \$5

**ACADEMICS  
COLLEGE**

- English 219 Film Criticism** (One Course)  
A continuation of English 218 which may be taken separately. Additional viewings with development toward total analysis of the film, including function, reportage, style and content of film criticism. Composition requirement: 2,500 words. Offered Spring Term, 1975. Lab fee: \$5
- English 226 Contemporary European Poetry** (One Course)  
An explanation of the significance of contemporary European poetry for thought and human experience. Consideration of forms and substance. Offered Winter Term, 1975.
- English 229 Irish Literature** (One Course)  
Readings from representative works by Yeats, Synge, Shaw, O'Casey and Joyce. Offered Fall Term, 1974.
- English 230 Metaphysical Poets** (One Course)  
A consideration of this special group of 17th century poets, including John Donne, George Herbert, Henry Vaughan and Andrew Marvell. Emphasis will be given to the love poems and the religious poems which were created out of the historical upheavals of the period and from the personal torment of these poets' own lives. Offered Fall Term, 1974.
- English 235 Black Literature** (One Course)  
Afro-American writers plus a selection of comparative Black writers. Although the principal focus will be upon creative literature, attention will be paid to extraliterary documents central to the intellectual and social context of the subject. Offered Spring Term, 1975.
- English 249 Folklore and Mythology** (One Course)  
The use of folklore and myth as pattern, structure, symbol and allusion in a selection of literature from classical to modern times. Offered Winter Term, 1975.
- English 259 Twentieth Century European Drama** (One Course)  
A study of representative plays by such 20th century continental playwrights as Pirandello, Giraudoux, Brecht, Lorca, Anouilh, Beckett, Ionesco and Durrenmatt. Offered Winter Term, 1975.
- English 301 Chinese Literature** (One Course)  
A survey of literature from the ancient *Book of Songs* to novels of the 14th century. Readings from such Chinese philosophers as Confucious and Lao Tzu. Offered Winter Term, 1975.
- English 305 Medieval Literature** (One Course)  
Readings selected from texts of English and Continental writers of the period 1100-1500. Chaucer will be studied in depth. Offered Fall Term, 1974.
- English 312 Shakespeare's Tragedies** (One Course)  
The course will focus on the maturation of Shakespeare's tragic view of man as exemplified in five of his greatest plays. Consideration will also be given to Shakespeare's genius for dramaturgy, with emphasis on plot, character portrayal, stagecraft and poetry. Offered Spring Term, 1975.

**English 321 Ibsen and Strindberg**

(One Course)

A study of representative plays of these two brilliant innovators and social reformers, whose plays, milestones in the history of the drama, instigated new techniques in probing the ills of society and revealed profound psychological insights as to the nature of man and his relationships. Offered Fall Term, 1974.

**ACADEMICS****English 322 Alienation in Modern Man: Melville, Dostoevski, Kafka, Camus (One Course)**

Readings from representative works by these authors, who probe the nature of good and evil and mirror the anxieties of modern man in this age of transition. Offered Spring Term, 1975.

**COLLEGE****English 329 Drama of the Golden Age: France (One Course)**

Drama from the most creative period of French Literature, the latter half of the 17th century. Readings from Molière, Corneille, and Racine. Offered Fall Term, 1974.

**English 333 Greek Drama (One Course)**

Origin and growth of the Greek theatre and drama. Reading and analysis of plays by Aeschylus, Sophocles, Euripides and Aristophanes. Offered Spring Term, 1975.

**English 337 Eugene O'Neill (One Course)**

A study of five of O'Neill's greatest plays: *Desire Under the Elms*, *Strange Interlude*, *Mourning Becomes Electra*, *The Iceman Cometh*, and *A Long Day's Journey Into Night* with appraisal of O'Neill's influence upon present-day theatre. Offered Winter Term, 1975.

**English 341 Chief Romantic Poets (One Course)**

Wordsworth, Coleridge, Byron, Shelley and Keats. Offered Spring Term, 1975.

**English 343 Modern Southern American Literature (One Course)**

A study of fiction and poetry by modern writers of the Southern United States. Qualities that characterize literature as "southern" will be examined in the works of William Faulkner, Flannery O'Connor, Eudora Welty and others. Offered Fall Term, 1974.

**English 344 Contemporary American and British Poetry (One Course)**

A study of poetry in English since World War II. The emphasis of this course will be on understanding the works of poets whose work has been done from 1940 to the present. Offered Winter Term, 1975.

**English 345 Women in Literature (One Course)**

A study of fiction and poetry by and about women. This course will examine feminine experience as it appears in literature. Offered Spring Term, 1975.

**MATHEMATICS-SCIENCE****Mathematics-Science**

The Mathematics-Science courses are designed to underscore man's quest for understanding of the natural world and to take into account the great influence scientific ideas have on modern philosophy and psychology as well as on sociology and economics.

**Mathematics 101-102-103 (1.5 Courses Each Term)**

Designed to make some of the larger values of mathematics accessible to students who have no pressing need to be expert in manipulative techniques. Topics will include mathematical logic, set theory, elementary probability, nature of mathematics and its role in society. Offered in alternate years with Mathematics 105-106-107. Offered 1974-1975.

## **ACADEMICS**

### **COLLEGE**

#### **Mathematics 105-106-107**

**(1.5 Courses Each Term)**

An introduction to mathematical analysis. Number systems, inequalities, equations and graphs, trigonometric functions, inverse trigonometric functions, conic sections, mathematical induction, logarithmic and exponential functions, complex numbers. A more demanding course than Mathematics 101-102-103. Offered in alternate years with Mathematics 101-102-103.

#### **Science 105-106-107 Physical Science**

**(One Course Each Term)**

A basic course in the physical sciences for those students who do not expect to take the more demanding physics. A nonmathematical orientation in which topics selected from the fields of the basic sciences are integrated to develop the fundamental concepts of space, mass, time and energy with emphasis upon the philosophical aspects of science. Offered in alternate years with Science 109-110-111.

#### **Science 109-110-111 Physics**

**(1.5 Courses Each Term)**

The basic phenomena and concepts of mechanics, heat, sound electricity, magnetism, light and atomic physics are treated in lectures, demonstrations, laboratory work and discussions. Offered in alternate years with Science 105-106-107. Offered 1974-1975.

#### **Science 113-114-115 Introductory Human Anatomy and Physiology (One Course Each Term)**

A general course designed to teach the fundamentals of anatomy and physiology as they apply functionally to students preparing for careers as dancers, actors, or musicians. Offered each year.

#### **Science 117 Ecology: Man and His Environment**

**(One Course Each Term)**

A study of the basic interrelationships of man with the physical and biological factors of the environment. Under consideration will be topics such as the population explosion, air and water pollution, and the responsibility of the individual to these problems. Offered Fall Term, 1974.

#### **Science 119 Heredity, Evolution and Society**

**(One Course)**

A study of human genetics as it applies to individuals and to society. Emphasis will be upon the principles of human heredity. Offered Spring Term, 1975.

#### **Science 122 Nutrition, Behavior and Culture**

**(1.5 Courses)**

A study of the concepts of normal nutrition as they relate to all age groups with specific reference to the needs of young adults and performers. The cultural and behavioral aspects of nutritional patterns will be considered, using available community resources when possible. Offered Winter Term, 1975.

## **MODERN LANGUAGES**

The Modern Language program serves a twofold purpose. It seeks to develop practical ability in language and to reinforce the work of the arts programs, especially in the areas of music and dance. The student does not receive credit for less than a year of a beginning Modern Language.

#### **French 101-102-103 Elementary French**

**(1.5 Courses Each Term)**

An introduction to the French language through audiolingual techniques. The major emphasis is on conversation, with attention to elements of pronunciation, basic grammar, and the culture from which the language derives. Three class meetings per week; one language laboratory. Offered each year.

		<b>ACADEMICS</b>
		<b>COLLEGE</b>
<b>French 201-202-203</b>	<b>Intermediate French</b>	(1.5 Courses Each Term)
	(Prerequisites: French 101-102-103 or equivalent)	
A continuation of French 101-102-103. Three class meetings per week; one language laboratory. Offered each year.		
<b>French 301-302-303</b>	<b>Advanced French</b>	(1.5 Courses Each Term)
A course centered upon the contemporary literature of France and designed to extend the student's vocabulary, pronunciation and understanding of the culture from which the language derives. Offered each year.		
<b>French 401-402-403</b>	<b>Tutorial</b>	(Credit To Be Arranged)
	(Prerequisites: French 101-102-103; 201-202-203 or equivalent, or special permission of the instructor)	
A tutorial course designed to fit individual needs and individual levels of proficiency. Special problems and special areas are treated depending on individual needs of students enrolled. Offered on demand and when staff permits.		
<b>German 101-102-103</b>	<b>Elementary German</b>	(1.5 Courses Each Term)
An introduction to German through audiolingual techniques. The major emphasis is on conversation, with attention to basic grammar, reading and writing the language and on an introduction to German culture. Offered each year.		
<b>German 201-202-203</b>	<b>Intermediate German</b>	(1.5 Courses Each Term)
	(Prerequisites: German 101-102-103)	
A continuation of German 101-102-103. Offered each year.		
<b>Italian 101-102-103</b>	<b>Elementary Italian</b>	(1.5 Courses Each Term)
An introduction to the Italian language through the audiolingual techniques. The major emphasis is on spoken Italian with attention to elements of pronunciation, basic grammar, and the culture from which the language derives. Three class meetings per week; one language laboratory. Offered each year.		
<b>Italian 101S-102S-103S</b>	<b>Introduction to Italian</b>	(1.5 Courses Each Term)
A course designed especially for singers. The approach is audiolingual and audiovisual with major emphasis on the correct sounds of the spoken language. Offered each year.		
Normally, this is a terminal course. The student who completes 101S is not always prepared in grammar to continue with 201-202-203.		
<b>Italian 201-202-203</b>	<b>Intermediate Italian</b>	(1.5 Courses Each Term)
	(Prerequisites: 101-102-103)	
A continuation of Italian 101-102-103. Offered each year.		
<b>Italian 301-302-303</b>	<b>Advanced Italian</b>	(1.5 Courses Each Term)
A course centered upon the contemporary literature of Italy and designed to extend the student's vocabulary, pronunciation and understanding of the culture from which the language derives. Taught in Italian. Offered each year.		

**ACADEMICS****COLLEGE****SOCIAL SCIENCES**

**Italian 401-402-403 Tutorial** (Credit To Be Arranged)

(Prerequisites: Italian 101-102-103; 201-202-203 or equivalent and with permission of the instructor)

A tutorial course designed to fit individual needs and individual levels of proficiency. Special problem areas are treated depending on needs of the student enrolled. Offered on demand and when staff permits.

**Social Sciences**

The Social Science courses offer a variety of approaches to the study of man, his thought, and his society, and are designed to serve as reinforcement and stimulus to the understanding of self and the world. Some of the social science courses are rotated to give a broader scope of elective offerings.

**Social Scince 101 Social Relations** (One Course)

This is the basic course in sociology in which the student will develop an understanding of the sociological perspective. Attention will be given to the tools and outlook of sociology, but the primary focus will be on social relations — understanding the individual with a social environment.

The major objectives are: (1) to learn what constitutes the field of sociology; (2) to become conversant with some of the major theories, problems, authors and concerns of the field; (3) to begin a collection of "tools" to use in the analysis of society and self in society. Offered Fall Term, 1974.

**Social Science 102 Death and Dying** (One Course)

The course will consist of a critical examination of the meaning of death and the implications of death and dying for the living. The course will allude to but not dwell upon the topic as it is found in the arts; the emphasis will be on the issues as they are faced in common experience. The course will be taught in seminar fashion with lectures, selected readings, research and paper assignments. Offered Winter Term, 1975.

**Social Science 103 Concepts of Personality and Being** (One Course)

The course will examine the overlapping regions in depth psychology and religious thought. Theories of personality and concepts of being are the subject matter of the course. The basic problem is the nature of man, his self-understanding in relation to the known, the unknown and ultimate reality. Readings will be drawn from Freud, Jung, Fromm, Tillich and selected existential psychoanalysts. Prior work in religion and/or psychology is advised. Offered Spring Term, 1975.

**Social Science 105 Introductory Psychology** (One Course)

Theories on personality development, perception, learning and creativity. Students will relate class discussion to their own creative and performing interests either by analyzing or creating a work of art based on psychological principles. Offered Fall and Spring Terms, 1974-1975.

**Social Science 109 Advanced Psychology** (One Course)

A second level of psychology designed for students who have had at least one introductory level course. Offered Winter Term, 1975.

**Social Science 110 Cultural Anthropology** (One Course)

An introduction to culture as an anthropological concept: culture areas, culture diffusions; the varying patterns of moral, artistic, social and sexual behavior in human societies; problems of diversity and unity in human existence and anthropology's contribution to the question of human meaning and destiny. Offered Fall and Spring Terms, 1974-1975.

**Social Science 113 Introduction to Philosophy** (One Course)

A basic course in philosophy, dealing with some of the major issues in Western philosophy since Kant. The readings will be varied and largely contemporary. Considerable emphasis will be placed on classroom discussion to the end that the students begin thinking philosophically. Offered Fall Term, 1974.

**Social Science 115 Aesthetics: Philosophy of Art** (One Course)

Some understanding of the basic issues and methods of philosophy will be assumed in this course. Emphasis will be placed on a disciplined study of the philosophy of art as it is found in selected writers in the field, but considerable attention will be given to developing within the students a philosophical understanding of themselves as artists. Offered Spring Term, 1975.

**Social Science 204 Marriage and Family Relations** (One Course)

This course will explore some of the problem/possibility aspects of marriage/family relations: intimacy, communication, sexual relations, decision-making, conflict, child-rearing. It will also consider patterns of marriage, traditional and contemporary as well as family styles, old and new. Offered on demand and when staff permits.

**Social Science 205 Contemporary Religious Thought** (One Course)

A survey of contemporary Protestant, Catholic, Jewish, Buddhist and Hindu religious concepts and theology. Some attention will be devoted to the "God Is Dead" movement. A partial list of theologians whose thought will be considered are: Reinhold Niebuhr, Dietrich Bonhoeffer, Martin Buber, Harvey Cox, D. T. Suzuki and Sarvepalli Radhakrishnan. Offered in Fall Term of alternate years. Offered Fall, 1974.

**Social Science 206 Philosophy: Philosophy of Religion** (One Course)

An examination of the impact of Marxism, existentialism and naturalism on traditional religious thought. Offered in Winter Term of alternate years. Offered Winter, 1975.

**Social Science 207 Religion and Culture** (One Course)

An examination of Western man's religious and philosophical commitments and their impact upon his self-understanding as reflected in such cultural expressions as painting, architecture, literature and music. The primary text for this course is Lewis Mumford's *The Condition of Man*. Offered in Spring Term of alternate years. Offered Spring, 1975.

**Social Science 217 Ancient History: Classical Greece** (One Course)

A study of Greek society in the age of the Polis. Offered Spring Term, 1975.

**Social Science 218 Europe in the Twentieth Century** (One Course)

An examination of the basis of European world predominance at the beginning of the century and of the effects of the totalitarian political culture on the life and thought of Europeans with emphasis upon the resurgence of Europe since the Second World War. Offered Winter Term, 1975.

**ACADEMICS**

**COLLEGE**

**ACADEMICS  
COLLEGE**

**Social Science 220 Ancient History: The Civilizations of the Ancient Near East (One Course)**  
A study of the evidence concerning the emergence of settled life in the Mediterranean area to 500 B.C. Offered Winter Term, 1975.

**Social Science 221 Plantagenet and Tudor England (One Course)**  
A study of the culture of late medieval England with emphasis upon the emergence of political institutions from 1154 to 1558. Offered Spring Term, 1975.

**Social Science 222 Medieval History: The Birth of Europe (One Course)**  
An examination of the culture of Europe from the fall of the Roman Empire to the Renaissance. Offered Fall Term, 1974.

**Social Science 223 France: The Golden Age (One Course)**  
An intensive study of the emergence of absolutism in France from Henry IV through Louis XIV with emphasis upon the flowering of French literary culture. Offered Fall Term, 1974.

**Social Science 301-302-303 Contemporary Social Problems (One Course)**  
A practical approach to learning about the problems of poverty through experience in working with an ongoing program at a nearby community center. Readings and consultations. Instructor's permission required for registration. Offered three terms each year. Course graded Pass-Fail.

**VISUAL ARTS**

**Visual Arts**

(See also Visual Arts section under School of Design and Production)

The visual arts program is designed to stimulate a more profound understanding of painting and sculpture and to provide techniques which will increase the creative activity of all students. The laboratory courses in visual arts are counted as arts credit for Design and Production majors. They are elective credits for all other students.

**Visual Arts 101 Drawing (One Course)**  
Work in various media for both descriptive and expressive drawing. Offered Fall Term, 1974.

**Visual Arts 102 Painting: Oil-Acrylic (One Course)**  
Introductory work in either oil or acrylic polymer. Offered Winter Term, 1975.

**Visual Arts 103 Painting: Watercolor (One Course)**  
Exercise in the handling of the medium with emphasis upon proficiency and individual development. Offered Spring Term, 1975.

**Visual Arts 306 Art History: Ancient World (One Course)**  
A historical survey of the development of painting, sculpture and architecture of the Ancient World as a manifestation of the cultural evolution of the Western World. Offered in sequence with Visual Arts 307, 308 and 309.

**Visual Arts 307 Medieval World**

(One Course)

A historical survey of the development of painting, sculpture and architecture of the Ancient World as a manifestation of the cultural evolution of the Western World. Offered in sequence with Visual Arts 306. Offered Fall Term, 1974.

**ACADEMICS****Visual Arts 308 Art History: Renaissance World**

(One Course)

A continuation of Visual Arts 306-307; the painting, sculpture and architecture of the Renaissance World as a manifestation of the cultural evolution of the Western World. See Note at Visual Arts 306. Offered Winter Term, 1975.

**COLLEGE****Visual Arts 309 Art History: Modern World**

(One Course)

A continuation of Visual Arts 306, 307 and 308. A survey of the development of painting, sculpture and architecture of the Western World in the 19th and 20th centuries. Offered Spring Term, 1975.

**ACADEMICS**      Registration

**HIGH SCHOOL**      Junior and Senior High

The junior and senior high school students will follow the same registration procedures as the college student.

#### **Course Requirements**

The student must comply with the regulations of the state of North Carolina for the high school diploma. Electives beyond the basic academic requirements for graduation may be selected from either the available academic or arts courses.

#### **Course Changes**

No student will be permitted to drop or add courses after his registration is complete except with the approval of the Academic Advisor and the instructor of the course.

#### **Class Attendance**

The secondary school student is allowed no unexcused absences without penalty. His attendance in class is expected to be regular and punctual. If a student gets two unexcused absences in class during a term, his parents are notified. If the student accumulates three unexcused absences in a class in a term, he is subject to dismissal from the course.

#### **Excused Absences**

Students may be excused from classes for reasons of health or family emergency, or when he is officially representing the School in his arts area. (See college division regulations: **Excused Absences**.)

All excused absences must be recorded in the office of the Academic Dean.

#### **Absence from Final Examination**

Failure to take a final examination, without previous arrangement with the instructor and the approval of the Academic Dean, will result in an automatic F, since this will be presumed to be an unexcused absence.

## **Grading System**

Students are graded in academic courses on the following basis:

- A Work of highest degree of excellence
- B Good work, above average
- C Average, solid work
- D Work that meets only the minimum requirement for passing
- F Failing work
- \*I Incomplete

\*The grade I indicates that the student, who is passing his work at examination time, for legitimate reasons did not take the final examination, hand in assigned work, or otherwise complete the course requirements. The I must be removed during the following term or it will revert to an automatic F.

## **Course Descriptions**

### **English Program**

Development of reading and writing skills, enjoyment and appreciation of literature and development of taste and critical judgment are the general objectives that guide the design of the program.

### **Remedial English**

Students demonstrating marked deficiencies in reading and writing abilities are offered remedial work.

### **Seventh Grade English**

Emphasis is given to development of grammar knowledge and writing skills. Straightforward plays of appropriate level are studied as well as simple short stories and narrative poetry with uncomplicated rhythms and imagery.

### **Eighth Grade English**

Emphasis is given to development of grammar knowledge and writing skills. Straightforward plays of appropriate levels are studied as well as simple short stories and narrative poetry with uncomplicated rhythms and imagery.

### **English I**

In the first year of high school, concentration is on grammar and composition; study of drama, mythology and poetry.

## **ACADEMICS**

### **HIGH SCHOOL**

### **COURSE DESCRIPTIONS**

### **ENGLISH PROGRAM**

## **ACADEMICS**

### **HIGH SCHOOL**

#### **English II**

Grammar and composition, study of short, uncomplicated novels, plays of appropriate complexity and of narrative and lyric poetry.

#### **English III**

At this level the student concentrates on American literature with continued emphasis toward proficiency in writing.

#### **English IV**

At the senior level the student works with English literature. Course emphasizes composition to develop elements of style along with critical analysis of literature studied.

#### **English Honors (Advanced Students)**

Seminar style course for advanced students, aimed to develop a personal critical style; readings from contemporary world literature. Discussion and writing emphasized.

## **HEALTH AND PHYSICAL EDUCATION**

#### **Health and Physical Education**

The physical education requirement for high school students is met in the case of drama and dance students through their regularly scheduled arts courses. For music, visual arts and design and production students a program is offered under the direction of the Department of Student Services.

In addition to the above, a course in Personal Growth and Development which fulfills the health requirement is offered for all high school students through the Department of Student Services.

The unit of physical education and health is a requirement for the high school diploma from the state of North Carolina. This unit is properly acquired at the junior high school level (seventh, eighth and ninth grades).

## **THE MATHEMATICS- SCIENCE PROGRAM**

#### **The Mathematics-Science Program**

The Mathematics-Science program in the secondary school is designed to introduce the student to the fundamental principles and basic techniques of mathematics and science. Special attention is given to the specific interests and needs of individual students.

#### **Seventh Grade Mathematics**

Introduction to the basic principles and techniques of mathematics.

#### **Eighth Grade Mathematics**

Basic principles and techniques of mathematics.

#### **Mathematics I Elementary Algebra**

Introduction to algebra; a basic approach to algebra as a compromise between conventional and modern mathematics.

#### **Mathematics II Intermediate Algebra**

A study of fundamental operations; linear and quadratic equations, exponential and logarithmic functions; graphing; real and complex number systems.

## **ACADEMICS**

### **HIGH SCHOOL**

#### **Mathematics III Geometry**

Euclidean plane and solid geometry. Emphasis is upon development of logical thought and on appreciation of the postulational nature of mathematics.

#### **Mathematics IV Advanced Algebra and Trigonometry**

A continuation of work begun in Mathematics II.

#### **Mathematics 101-102-103 (See College Listings)**

Qualified advanced high school students may take the college mathematics course for high school credit. Offered in alternate years with Mathematics 105-106-107. Offered 1974-1975.

#### **Mathematics 105-106-107 (See College Listings)**

Qualified advanced high school students may take the college mathematics course for high school credit. Offered in alternate years with Mathematics 101-102-103.

#### **Seventh Grade Science**

Introduction to the basic principles and techniques of science.

#### **Eighth Grade Science**

Basic principles and techniques of science.

#### **Science I Introductory Physical Science**

A first-year course designed for high school students: a general introduction to physics and chemistry. (I.P.S.)

#### **Science II Biology**

Through lecture, discussion and laboratory work the student is instructed in the general methods of science using biology as a vehicle. (Modified B.S.C.S. both blue and green versions.)

#### **Science III Chemistry**

Through lecture, discussion and laboratory work the student is instructed in the general methods of science using chemistry as a vehicle. Particular emphasis is given to problem discovery.

#### **Science IV Physical Science**

A presentation of the methods and materials of science on a level less abstract than that of the more specific science course. Open only to seniors.

#### **Science 109-110-111 Physics (See College Listings)**

Qualified advanced high school students may take the college physics course for high school credit. Offered in alternate years. Offered 1974-1975.

## **ACADEMICS**

### **HIGH SCHOOL**

#### **FOREIGN LANGUAGE PROGRAM**

##### **Foreign Language Program**

A four-year program of French is offered. The college German and Italian courses are open to high school students with good background in language skills. The entire foreign language program is directed toward achieving practical use of the language with emphasis on current speech patterns and writing style. Work in the language laboratory is an integral part of each foreign language course.

##### **French I**

Introduction to the basic sounds and speech patterns of French. Emphasis on total control of material learned.

##### **French II**

A continuation of French I.

##### **French III**

Beginning the study of literature and the finer points of grammar.

##### **French 101-102-103 (See College Listings)**

Qualified advanced high school students may take the college French course for high school credit.

## **ACADEMICS**

### **HIGH SCHOOL**

#### **SOCIAL STUDIES**

##### **Social Studies Program**

The social studies program seeks to develop the student's ability to use men's past experiences as a guide to solving the problems of the present and future. It also strives to develop a student's appreciation for history as an enjoyable and fascinating foundation for any cultural enrichment.

##### **Seventh Grade Social Studies**

##### **Eighth Grade Social Studies**

The two-year program includes a study of U.S. History before 1900; Government and politics; world geography; current events and contemporary problems.

##### **Social Studies World Cultures**

A cultural approach to the study of the history of the peoples of the world. Emphasis is given to Asian, Moslem, Slavic, European and African cultural areas. Changes people have made in ways of living at different times in history and especially how they have tried to adapt to the 20th century will be considered.

##### **Social Studies Ancient and Medieval History**

The rise of Western classical culture and the development of medieval civilization. In order to present a world view, comparative units will be presented on the early civilizations of Asia, Africa and America. The first term will be devoted to pre-Grecian history; the second term, Greece and Rome; and the third will deal with the Middle Ages. Offered 1975-1976.

##### **Social Studies European History**

A study of the European social, cultural, economic and political ideas that have shaped World History. Offered 1974-1975.

##### **Social Studies American Studies**

(The student chooses one of the following units for each of the terms in the year. Offerings are subject to change.)

*Pluralistic Society.* An examination of the "melting pot" theory. A study of racial and ethnic minority groups, both native and immigrant (voluntary or enslaved). Their abilities and disabilities; their contributions to and confrontations with the mainstream of political, social and economic development in the United States; their attempts to become Americanized and/or to retain their identities, cultures and histories.

*Protest and Reform.* The struggle of workingmen through combined effort to force business owners and managers to grant the right to organize, to recognize labor unions to be official Spokesmen for groups of workers and to bargain in good faith with union leaders. The uses and abuses of collective power in the forms of strikes, picketing and boycotts to gain higher wages, shorter hours, better working conditions and various fringe benefits. Discussions will involve some of the 20th century protest movements.

*Social History.* Fads and fancies. Manners and morals. How individuals and ethnic, racial and socioeconomic groups have spent their days in work and play, worship, entertainment and interaction with each other. How Americans have tried to obtain, maintain and enhance their interests at the expense of other Americans or in cooperation with them.

## **ACADEMICS**

### **HIGH SCHOOL**

*Constitutional Government and Civil Liberties.* The study of the institutions and processes which authoritatively allocate values for society as a whole. An attempt to develop a basic understanding of the structure and functionings of the American national political institutions and processes. Not only will the Constitution (and its development) be considered, but emphasis will be given to the role of the Supreme Court in interpreting the Constitution and in protecting the civil rights, or liberties that are guaranteed in that document.

*Mass Society.* The consideration of the changing domestic priorities since World War II. Emphasis will be given to such topics as poverty, welfare, ecology, urban problems, etc. An in-depth study of the political, economic and social problems which face the modern American mass society. Special emphasis is given to the artist's relation to these problems.

*American Foreign Policy.* Historical development of foreign involvement with major emphasis upon the late 19th and 20th centuries. Careful consideration will be given to U.S. involvement in world wars, the "Cold War," the Korean and Vietnamese "conflicts," the Middle East and other problems that have developed in our participation in the international political system. Study will also be devoted to the basic values which guide American foreign policy.

*American Aesthetic Perspectives.* By combining the disciplines of American Literature and American History this course meets the high school graduation requirements for both subjects. The course integrates literature and history with an introduction to the fine arts using the students' arts interest as focal points. (Limited Enrollment) (Two Credits)

## **VISUAL ARTS**

### **Visual Arts**

(See also Visual Arts section under School of Design and Production)

#### **Junior High School Art Seventh Grade**

Required by state of North Carolina for junior high school.

#### **Junior High School Art Eighth Grade**

A two-year program of basic orientation in simple art techniques. One hour per week of lab and lecture.

## **General**

## **ADMISSIONS**

The North Carolina School of the Arts welcomes visitors to the campus throughout the year. It is to a prospective student's advantage, however, to visit while the School is in session. Interviews may be scheduled with the Admissions Office between 9 a.m. and 12 noon or between 2 p.m. and 4 p.m., Monday through Friday.

Conferences with members of the admissions staff cannot be assured unless appointments are made in advance. Appointments may be made by letter or by calling the Admissions Office at (919) 784-7170, Extension 35.

A prospective student should make a careful study of the North Carolina School of the Arts catalog and be prepared to ask specific questions at the time of his interview.

### **Admissions Committee**

The Admissions Committee considers each applicant individually and bases its decisions on the general excellence of the candidate's artistic level of performance, the candidate's school record, arts and academic achievement and promise, the personality and character of the applicant, health and emotional balance, industry and special interests.

### **Performance Auditions**

The first requisite for admission to the North Carolina School of the Arts is a demonstration of talent, achievement and career potential in the field of dance, drama, music or design and production. Auditions are held each term during the year at the Winston-Salem campus. Some auditions are held during the year at major cities across the country. Specific dates and audition information are provided with application forms.

An audition is required of all dance, drama and music applicants. Special instructions concerning applicants to the design and production program and the visual arts program will be included in the application material. Minimum audition requirements for each performing medium are listed in the application forms. **Applicants to the School of Music** may send tapes as a preliminary audition; a personal audition may subsequently be required.

## **ADMISSIONS**

### **Other Requirements**

Each student must present proof of his ability to pursue arts and academic studies through the presentation of a satisfactory transcript of his school record and the recommendations of his academic and professional teachers.

College level applicants must present certification of graduation from an accredited high school and take the College Entrance Examination Board's Scholastic Aptitude Test. Applicants should have the results sent directly to the Admissions Office of the School of the Arts. Information about dates of administration of these tests may be obtained from the high school principal or from the College Entrance Examination Board, Box 592, Princeton, New Jersey. Junior high school and high school applicants must present an official transcript from the school they are currently attending.

Although requirements for admission are flexible, the total program of the North Carolina School of the Arts emphasizes a solid foundation in the liberal arts. Skill and comprehension in English, a historical perspective, competence in a modern foreign language, and understanding of scientific and mathematical principles and methods are essential to the educational development of a citizen of the twentieth century.

### **Admissions Procedure**

1. Application material, including audition requirements, will be sent to all candidates upon request. Completed material should be returned to the Director of Admissions with an audition fee of \$10 for applicants to the junior or senior high school level; \$15 for applicants to the college level. This fee is nonrefundable and may not be applied to tuition and fees.
2. Audition appointments will be sent to applicants after all application material has reached the Office of Admissions. It is the responsibility of the applicant to see that the Office of Admissions receives these items without undue delay. After all appropriate material has been received and the audition held, final action will be taken and the candidate notified of his acceptance or rejection by the Office of Admissions.
3. In mid-August all accepted students will receive general school information, registration procedure and a calendar covering activities of orientation week.

## **Transfer of Credit**

## **ADMISSIONS**

Students who wish to transfer from other institutions must comply with audition and entrance requirements listed above, including the Scholastic Aptitude Test scores required of college applicants. College courses on which a grade of less than C has been earned cannot be accepted for transfer credit. High school transfer students will be given full credit value for high school units satisfactorily earned from an accredited secondary school.

### **Special Students**

### **SPECIAL STUDENTS**

Students enrolled at the college level of the School of the Arts are usually expected to pursue both academic and arts studies leading to the Bachelor of Music or Bachelor of Fine Arts degrees. Special students who are not pursuing a degree or certificate program may be admitted. Admission to the arts program is by audition. Interested students should apply through the Admissions Office. See Admissions Procedure and Special Student Fees.

### **Special Academic Students**

### **SPECIAL ACADEMIC STUDENTS**

Courses in the School's academic curriculum are open to students not enrolled in the School (a) when there are vacancies in the class, and (b) when the Dean of Academic Studies approves. See Special Student Fees for fee structure.

### **Advanced Placement Program**

Students may qualify for advanced standing by placement tests. A student who participates in the Advanced Placement Program of the College Entrance Examination Board may have his record considered for advanced placement and/or credit in the college program.

### **Certificate of Proficiency**

A Certificate of Proficiency is available for those students who do not complete the degree requirements but who fulfill the requirements for the certificate as set by the individual arts school. Students dismissed from their arts major are automatically dismissed from the School as a whole.

## **TUITION AND FEES**

### **General Information**

The State of North Carolina, in establishing the North Carolina School of the Arts, has undertaken to finance in large measure the artistic education of every student whose talent potential warrants his admission to the School. Fees paid by the student cover only a small part of his instruction and of the operation of the School.

North Carolina law requires that all delinquent charges be paid in full before any student may reenroll for a subsequent term of regular trimester or summer term. Enrollment in any of the North Carolina School of the Arts foreign programs is subject to this same law.

## **RESIDENCY REQUIREMENTS**

### **Residence Status for Tuition Payment**

1. **General:** The tuition charge for legal residents of North Carolina is less than for non-residents. To qualify for instate tuition a legal resident must have maintained his domicile in North Carolina for at least the 12 months immediately prior to his classification as a resident for tuition purposes. In order to be eligible for such classification, the individual must establish that his or her presence in the State during such twelve-month period was for purposes of maintaining a bona fide domicile rather than for purposes of mere temporary residence incident to enrollment in an institution of higher education; further, (1) if the parents (or court-appointed legal guardian) of the individual seeking resident classification are (is) bona fide domiciliaries of this State, this fact shall be *prima facie* evidence of domiciliary status of the individual applicant and (2) if such parents or guardian are not bona fide domiciliaries of this State, this fact shall be *prima facie* evidence of nondomiciliary status of the individual.
2. **Minors:** A minor is any person who has not reached the age of eighteen years. The legal residence of a person under eighteen years of age at the time of his first enrollment in an institution of higher education in this state is that of his parents, surviving parent, or legal guardian. In cases where parents are divorced or legally separated, the legal residence of the father will control unless custody of the minor has been awarded by court to the mother or to a legal guardian other than a parent. No claim of residence in North Carolina based upon residence of a guardian in North Carolina will be considered if either parent is living unless the action of the court appointing the guardian antedates the student's first enrollment in a North Carolina institution of higher education by at least twelve months.
3. **Adults:** An adult is any person who has reached the age of eighteen years. Persons eighteen or more years of age at the time of first enrollment in an institution of higher education, are responsible for establishing their own domicile. Persons reaching the age of eighteen, whose parents are and have been domiciled in North Carolina for at least the preceding twelve months, retain North Carolina residence for tuition payment purposes until domicile in North Carolina is abandoned. If North Carolina residence is abandoned by an adult, maintenance of North Carolina domicile for twelve months is required to regain instate status for tuition payment purposes.

## **TUITION AND FEES**

**4. Married Students:** The legal residence of a wife follows that of her husband, except that a woman currently enrolled as an instate student in an institution of higher education may continue as a resident even though she marries a nonresident. If the husband is a nonresident and separation or divorce occurs, the woman may qualify for instate tuition after establishing her domicile in North Carolina for at least twelve months as a nonstudent.

**5. Military Personnel:** No person shall lose his instate resident status by serving in the Armed Forces outside of the state of North Carolina. A member of the Armed Forces may obtain instate residence status for himself, his spouse, or his children after maintaining his domicile in North Carolina for at least the twelve months next preceding his or their enrollment or reenrollment in an institution of higher education in this state.

**6. Aliens:** Aliens lawfully admitted to the United States for permanent residence may establish North Carolina residence in the same manner as any other nonresident.

**7. Property and Taxes:** Ownership of property in or payment of taxes to the State of North Carolina apart from legal residence will not qualify one for the instate tuition rate.

**8. Change of Status:** The residence status of any student is determined as of the time of his first enrollment in an institution of higher education in North Carolina except:

(a) in the case of a nonresident student at the time of first enrollment who has subsequently maintained domicile for at least twelve consecutive months and

(b) in the case of a resident who abandons his legal residence in North Carolina.

In either case, the appropriate tuition rate will become effective at the beginning of the first subsequent term enrolled.

**9. Responsibility of Students:** University regulations concerning the classification of students by residence, for purposes of applicable tuition differentials, are set forth in detail in **A Manual to Assist the Public Higher Education Institutions of North Carolina in the Matter of Student Residence Classification for Tuition Purposes**. Each enrolled student is responsible for knowing the contents of that Manual, which is the controlling administrative statement of policy on this subject. Copies of the Manual are available on request at the North Carolina School of the Arts library where copies of the Manual will be maintained on file for purposes of student inspection. Any student or prospective student in doubt concerning his residence status must bear the responsibility for securing a ruling by stating his case in writing to the Administrative Director of the School. The student who, due to subsequent events, becomes eligible for a change in classification, whether from out-of-state to instate or the reverse, has the responsibility of immediately informing the Administrative Director of the School of this circumstance in writing. Failure to give complete and correct information regarding residence constitutes grounds for disciplinary action.

**TUITION  
AND  
FEES  
  
DEPOSIT**

**Tuition Deposit**

New students accepted for admission to the School are required to make an advance deposit of not less than \$100 to be applied against the student's tuition and fees for the academic term for which he is accepted. This deposit must be paid within three weeks of the mailing by the School of the student's notice of acceptance. If the deposit is not paid within this period the applicant shall be assumed to have withdrawn his application, and, if awarded, forfeit his scholarship and/or financial aid.

In the event of hardship, the deposit may be waived by the School at its discretion. If the applicant, after remitting his deposit, decides not to attend the School and gives notice of his decision by May 1, in the case of application for the fall term, or at least one month prior to the beginning of the term in the case of application for the winter or spring term, the deposit shall be refunded.

Deposits made by students who fail to give notice of withdrawal to the School as provided above shall be forfeited to the School.

An advance deposit of \$50 is required of each student enrolled for the regular academic year who intends to return for the succeeding academic year. This fee shall be paid during the last regular term of the academic year. This deposit is due during the last regular term (spring term) of his current academic year preceding the next fall academic year. If the deposit is not paid within this period the applicant shall be assumed to have withdrawn, and, if awarded, forfeit his scholarship and/or financial aid.

In the event of hardship the deposit may be waived by the School at its discretion. The deposit shall be applied against the student's tuition and fees in the event he returns. If he decides not to return to the School and gives notice of his decision within thirty (30) days after the last day of the term in which he made the deposit, or if the School determines that he is not eligible to return, the deposit shall be refunded. Deposits made by students who fail to give notice shall be forfeited to the School.

<b>Tuition</b>	<b>1st Term</b>	<b>2nd Term</b>	<b>3rd Term</b>	<b>Per Year</b>	<b>TUITION</b>
High School — Instate .....	No Charge	No Charge	No Charge	No Charge	
High School — Out-of-State .....	\$200	\$200	\$200	\$ 600	
College — Instate .....	\$172	\$172	\$172	\$ 516	
College — Out-of-State .....	\$600	\$600	\$600	\$1,800	

<b>Fees</b>	<b>FEES</b>			
Music Instruction (additional charge applicable to all receiving private music instruction) .....	\$ 35	\$ 35	\$ 35	\$ 105
Secondary Instrument (one-half hour lessons) .....	\$ 50	\$ 50	\$ 50	\$ 150
Design and Production Supplies .....	\$ 25	\$ 25	\$ 25	\$ 75
Drama .....	\$ 66	\$ 66	\$ 66	\$ 198
High School Visual Arts Supplies .....	\$ 50	\$ 50	\$ 50	\$ 150
High School Textbook Rental .....	\$ 15			\$ 15
Registration (due in full at time of acceptance) .....	\$ 20			\$ 20
Rooms, Linens .....	\$225	\$150	\$150	\$ 525
Board .....	\$290	\$200	\$200	\$ 690
Health (applicable to all students) .....	\$ 20	\$ 20	\$ 20	\$ 60
Activities (applicable to all students) .....	\$ 15	\$ 15	\$ 15	\$ 45
Room Key, Damage, Library Deposit (refundable after end of school year if no charges are incurred) .....	\$ 25			\$ 25
(applicable to all students)				

**SPECIAL  
STUDENT  
FEES**

Special Student Fees	Per Term	Per Year
Registration .....	\$ 20	
Music Instruction (private lessons)		
Instate .....	\$110	\$ 330
Out-of-State .....	\$220	\$ 660
Major Instruction-Composition (class)		
Instate .....	\$ 55	\$ 165
Out-of-State .....	\$110	\$ 330
Music (classroom instruction) .....	\$ 20 per credit (Instate rate) \$ 80 per credit (Out-of-State rate)	
Dance .....	\$ 20 per credit (Instate rate) \$ 80 per credit (Out-of-State rate)	
Drama .....	\$ 20 per credit (Instate rate) \$ 80 per credit (Out-of-State rate)	
Academic .....	\$ 10 per credit (Instate rate) \$ 40 per credit (Out-of-State rate)	

**Opera Program Tuition and Fees**

Opera	Per Term	Per Year
Instate .....	\$110	\$330
Out-of-State .....	\$220	\$660
Voice		
Instate .....	\$110	\$330
Out-of-State .....	\$220	\$660
Registration .....		\$ 20
Health and Activities .....	\$ 35	\$105

\*Students may select from the following course offerings (opera, staging, coaching, costuming, makeup, body movement, acting, diction, history of opera and advanced vocal repertoire) or take the complete program for twelve credits. Tuition will be the same for one or all of the courses.

**INQUIRIES**

Inquiries

Questions concerning payment of fees should be directed to the School Bursar.

**FEE CHANGES**

Fee Changes

The School reserves the right, with the approval of the proper authorities, to make changes in tuition and other fees at any time.

**TUITION  
AND  
FEES**

**WITHDRAWALS**

**Withdrawals**

Students who officially withdraw from the School will be entitled to a proportionate refund of tuition and fees. Students withdrawing must present to the Business Office notification from the Director of Admissions that they are withdrawing from the School in good standing. Refunds will be made according to the following schedule:

Number of Weeks Attendance	Percentage of Total Tuition & Fees (minus nonrefundable deposits) to be refunded
1	100%
2	85%
3	65%
4	40%

Attendance is counted from the first day of required attendance in a term. Fractions of a week count as a full week. No refunds will be made following the fourth week.

**Suspension or Unofficial Withdrawal**

Students who are suspended for disciplinary reasons or who do not formally withdraw are not eligible for a refund of tuition or fees.

The following exception to the refund policy will be applicable to students receiving funds from the Veterans Administration under the provisions of Title 38, United States Code: The amount charged to such persons for tuition, fees and other charges for a portion of the course will not exceed the approximate pro rata portion of the total charges that the length of the completed portion of the course bears to its total length.

**SUSPENSION OR  
UNOFFICIAL  
WITHDRAWAL**

## **FINANCIAL AID**

### **Financial Aid**

The North Carolina School of the Arts subscribes to the philosophy of College Scholarship Service whose financial need analysis reports help us in determining awards to students, as follows:

"Parents of dependent students have an obligation to pay for the education of their children to the extent that they are able to do so. Parents are expected to continue to provide, as well as they are able, the basic essentials of life whether the student lives at home or on the college campus. These essentials include meals, room, clothing, and medical care. If their means permit contributions beyond the essentials, they are expected to assist in payment of tuition and other direct educational expenses."

Financial Aid is awarded on the basis of demonstrated need in the form of grants, work-study jobs, loans, or combinations of these. If a student with need receives a scholarship for talent or achievement from his Arts Dean, it shall be part or all of his financial aid, depending upon degree of need, and not in addition to financial aid.

Funds for financial aid are allocated to students from the following sources:

#### **United States Government**

1. Basic Educational Opportunity Grants
2. Supplemental Educational Opportunity Grants
3. College Work-Study Program
4. National Direct Student Loan Program

#### **North Carolina State Government**

#### **North Carolina School of the Arts Foundation, Inc.**

Basic Educational Opportunity Grants are awarded by the Federal Government to individual students in specific college class levels. Separate applications must be submitted to the address designated on the application. Applications may be secured from high school counsellors, U.S. Post Offices, or the School.

The School provides financial aid from the other sources listed above to the extent of their availability. Awards are made only to full-time tuition paying students who are pursuing high school diplomas, college degrees, or college certificates of proficiency. It is limited to expenses necessary to fulfill normal

basic needs plus minimum reasonable allowances for transportation and personal expenses.

## ***FINANCIAL AID***

The final decision about the kinds and amounts of financial aid to any student is made by the Financial Aid Administrator or, if appealed, by the Financial Aid Review Committee.

Recently enrollment and expenses have been increasing faster than available funds. Many college students find it necessary to seek additional funds from state scholarship and higher education loan programs. Every college student is urged to investigate these programs by writing to the Higher Education Assistance Authority, Board of Higher Education in the Capital city of his state.

### **Applications**

### ***APPLICATIONS***

A Financial Aid Application will be sent to the student when he requests an application for admission to the School. Notification of a financial aid award, if any, will be sent to the student with his notification of acceptance for enrollment by the Admissions Committee. Normally these notifications will be sent within three weeks of receipt at the School of all admissions requirements, financial aid application, and Financial Need Analysis Report from College Scholarship Services.

### **Procedures**

### ***PROCEDURES***

Every applicant must complete and return to this office a North Carolina School of the Arts Financial Aid Application at the time of his audition.

The parent of every dependent applicant (either high school or college student) must complete a Parents' Confidential Statement on or before the date of his audition. Parents are urged to complete and send the Parents' Confidential Statement to College Scholarship Service well in advance of the student's audition date to prevent delay. Self-supporting students (see section on Financial Independence below) must request and submit a Financial Aid Application Supplement and a Student Financial Statement.

1. New high school and college freshman students may secure the Parents Confidential Statement forms from their present high school counselors or the College Scholarship Service, P. O. Box 176, Princeton, N.J. 08540.

## **FINANCIAL AID**

2. Others may request it from the School's Financial Aid Administrator.
3. Be sure to itemize or explain in Space 31 the entries for each item the number of which is circled.
4. Send the Parents' Confidential Statement to College Scholarship Service, and include check or money order for \$3.75 for processing fee.

### **RESTRICTIONS**

#### **Restrictions**

Every applicant who is at least sixteen years old as of June 1 of the year in which financial aid is received is expected to contribute earnings from a summer job as follows:

	Male	Female
High School	\$200	\$200
Pre-Freshman	\$400	\$300
Pre-Sophomore	\$500	\$400
Pre-Junior	\$600	\$500
Pre-Senior	\$600	\$500

Financial aid students are required to live on campus on which suitable housing and dining facilities are provided. Exceptions are granted only by the Dean of Students, usually for severe health conditions certified by a medical doctor. Otherwise, the student's financial aid award will be reduced by an amount up to but not exceeding \$1,215.

The operation of vehicles is not necessary for successful work at the School. The financial aid award of a student who keeps and operates a vehicle at or near the School will be canceled or reduced by a substantial amount unless he can prove that he must have an off-campus job to supplement all available assets to meet his necessary educational expenses.

## **FINANCIAL INDEPENDENCE**

#### **Financial Independence**

The designation of financial independence for financial aid purposes is restricted to those students who have been self-supporting since the beginning of the calendar year *prior* to the calendar year in which financial aid is received.

During *either* calendar year the student must *not* have:

**FINANCIAL  
AID**

1. Received more than \$600 from his parents;\*
2. Been taken as a federal or state income tax exemption by parents;\*
3. Visited or lived with his parents\* for any period longer than two consecutive weeks.

It is not intended to shift to the School the normal reasonable contribution expected from the student's parents. It is not available to students who feel it desirable or necessary to establish their independence for the first time. It is not only a matter of declaration by student and/or parents, but a status recognized by official action by the Financial Aid Committee. It is not granted to high school students and only rarely to college students under age 21.

\*or others acting *in loco parentis*

**Contract**

**CONTRACT**

In order to reserve his Financial Aid Award funds, the student must sign, date and return the Financial Aid Award Acceptance Contract within 21 days of the date of his award notification letter.

**Correspondence**

**CORRESPON-  
DENCE**

Correspondence concerning financial aid should be addressed to the Financial Aid Administrator, North Carolina School of the Arts, P. O. Box 4657, Winston-Salem, North Carolina 27107.

**SCHOLAR-  
SHIPS  
GENERAL**

**General**

Scholarships are awarded to students whose audition evaluations and other records show unusual talent, ability, and art potential by the Dean of each Arts School upon recommendation of each Arts School faculty. Out-of-state college students who receive scholarships may also be granted tuition reductions.

A scholarship and, when applicable, a tuition reduction is normally granted for one academic year. Any scholarship stipend is contingent upon the student's enrollment in the North Carolina School of the Arts for the academic year to which the scholarship applies. If a student fails to enroll or ceases to be enrolled in the School, he shall forfeit all or the appropriate pro rata share of his scholarship. Most scholarships are renewed provided the student meets the renewal requirements listed in his scholarship award letter. If a scholarship recipient is placed on academic or artistic probation at the end of one term of the trimester year and does not raise his performance to an acceptable level by the end of the following term, the pro rata remainder of his scholarship may be reduced or canceled for the balance of the year and not renewed for the following year.

Scholarships and any tuition reductions shall be considered as assets toward meeting financial needs so that the combination of them and financial aid for an individual student shall not exceed 100 per cent of the School's estimate of his educational expenses including reasonable allowances for books and supplies, transportation, and personal expenses.

**SPECIAL  
SCHOLARSHIPS**

**Special Scholarships**

The following are current Special Scholarships:

**Twenty-two - \$500 Nancy Reynolds Scholarships**

1. Awarded to new high school and college students and to graduates of the School's high school division who enroll in the School's college division
2. Renewable
3. Number of New and Renewal

<b>Recipients Per Year</b>	<b>Arts School</b>
6	Dance
4	Design and Production
3	Drama
9	Music

## Awards

### One - \$500 Jessica T. Fogle Award

1. Awarded to a North Carolina School of the Arts high school graduate entering the North Carolina School of the Arts college division
2. One scholarship awarded each year
3. Recipients chosen from different Arts Schools in successive years on rotating basis
4. Renewable

### Four - \$1,000 Vittorio Giannini Memorial Awards in Music

1. Awarded to new or returning high school or college students
2. Renewable
3. Number of New and Renewal

Recipients Per Year	Music Major
---------------------	-------------

2	Composition
1	Violin
1	Voice

4. Additional scholarships may be awarded if sufficient additional funds are received, renewable if the additional funds continue to be received

### Four - \$1,000 Nancy Reynolds Merit Awards

1. Awarded at the end of each year by each Arts Faculty to its most outstanding returning student
2. Nonrenewable, but the same student could be designated more than once

### Three - \$500 James G. K. McClure Education and Development Fund Scholarships

1. Awarded to students entering as freshmen in the college program
2. Recipients chosen from residents of seventeen counties of Western North Carolina.
3. Recipients must exhibit high qualities of scholarship, leadership, character, and financial need
4. Nonrenewable

**SCHOLAR-SHIPS**

**AWARDS**

**SCHOLAR-  
SHIPS**

**AWARDS**

One - \$200 Roanoke-Chowan Group Scholarship

1. Awarded to one student per year
2. Preference to students who are residents of North Carolina
3. Awarded to students who have financial need
4. Nonrenewable

Five - \$1,000 William R. Kenan, Jr. Awards

1. Awarded each year by the chancellor to outstanding, returning, students nominated by the arts faculties
2. Nonrenewable, but the same student could be designated more than one year

One - \$1,000 Thomas S. Kenan, III, Scholarship

1. Awarded by the chancellor
2. Awarded to a student entering high school
3. Awarded to a student who has financial need
4. Renewable
5. One new or renewal award per year

\$1,000 Kate B. Reynolds Charitable Trust Fund

1. Awarded to students who are residents of Forsyth County, North Carolina
2. Preference to students in the high school division
3. Variable amounts depending upon need
4. Renewable if need recurs in successive years

**Standing Committees**

***STANDING  
COMMITTEES***

Admissions Committee

Administrative Committee

All-School Advisory Council

Catalog Committee

Curriculum Standards Committee

Deans' Committee

Faculty Council

Financial Aid Committee

Health and Student Services Committee

Judicial Board

Library Committee

Review Board



Homecoming 1973

## **FACULTY BIOGRAPHIES**

(Date following  
names indicates year  
of affiliation with the  
School of the Arts.)

### **SELMA AMANSKY, *Music, Vocal Diction* (1965)**

B.M., Curtis Institute of Music. Dramatic Soprano. Former member of Philadelphia Opera Company and soloist with Philadelphia Orchestra under Stokowsky, Ormandy, Reiner, Smallens, and with Denver Symphony under Saul Caston. Teacher of Voice at Winston-Salem State University.

### **BIANCA ARTOM, *Academic Studies* (1966)**

Born and educated in Italy. Instructor in Italian.

### **ARTHUR J. BALLARD, *Academic Studies* (1968)**

B.S., Concord College, Athens, W. Va. Other work, Ringling School of Art, Montana State University, University of Michigan. Instructor in English and Social Studies.

### **REBECCA BARROW, *Music, Piano* (1965)**

B.M., Millikin University; M.S., The Juilliard School. Studied with Irwin Freundlich and Jacob Lateiner. Finalist with National Symphony in Merriweather Post contest; 1960 winner of Young Artists' Contest in St. Louis. Soloist with Chicago Business Music Symphony as winner of Dasch Award. Soloist with Austin, Texas Symphony as winner of Brewster-Allison award. Fulbright Grant to Italy, 1968-1969.

### **WILLIAM H. BASKIN, III, *Academic Dean* (1967)**

A.B., M.A., Ph.D., University of North Carolina at Chapel Hill. Fulbright Scholar, University of Paris and University of Poitiers (1951-1952). Japan Society Scholar, Duke University (1956). Chairman, Department of Romance Languages, Millsaps College (1958-1966). Associate Professor of Modern Languages, Salem College (1966-1969). Diploma, Università degli Studi di Milano (Gargnano, 1968). Administrative Director, International Music Program (1969, 1970, 1973). Instructor in French and Italian.

### **JAMES BEARD, *Drama, Acting* (1971)**

Attended Los Angeles City College, Bennington College. Private study with Queenie Smith, Charles Laughton, Robert Alvin, Stella Adler. Professional debut 1947, John Houseman's production "The Stone Jungle." Member Children's Repertory Theatre, Actor's Lab Theatre Workshop, Hollywood, California. Member Arts Theatre Club, Ann Arbor, Michigan. Founding member Theatre-Go-Round, Hollywood, California. Co-producer "Merton of the Movies" starring Buster Keaton. Actor on Broadway, "The Egg," "Don't Drink the Water," "Hello Dolly." In films, "Ransom," "Cobweb," "Tell Me That You Love Me Junie Moon," "Such Good Friends"; and T.V. Studio One, Climax, Playhouse 90, Defenders, and others.

### **WILLIAM BECK, *Music, Voice, Opera* (1969)**

A.B., Duke University; M.A., Manhattan School of Music. Teaching Fellowship at Tulane University. Graduate studies at The Juilliard School. Leading baritone at New York City Opera for nine seasons. Makes guest appearances in many opera companies, such as San Antonio, Baltimore, Philadelphia, Miami, Central City, New York, etc., singing a variety of roles from a repertoire of over one hundred operas. Also is active as a stage director for several companies including the National Opera Company of Raleigh where he began his operatic career.

## **FACULTY BIOGRAPHIES**

### **FREDRICK BERGSTONE, *Music, French Horn; Brass Ensemble* (1965)**

B.M., University of Southern California; graduate studies at The Juilliard School. Student of Fred Fox, George Hyde, James Chambers. Principal hornist, Kansas City Philharmonic. Performer with New York City Opera Orchestra, Musica Aeterna, New York Chamber Music Society, Brass Arts Quintet, Carmel Bach Festival, Cabrillo Music Festival, New York Philharmonic, Pittsburgh Symphony. Taught at Conservatory of Music, University of Missouri at Kansas City; Duke University and Salem College. Hornist with the Clarion Wind Quintet and Piedmont Chamber Orchestra.

### **GARY W. BURKE, *Academic Studies* (1970)**

B.A., graduate studies, Wake Forest University. Assistant counselor, N. C. Advancement School. Representative to World Affairs Institute on the Middle East Crisis. American Foundations participant (Wake Forest University-Reynolda House). Instructor in American Civilization, Inter-Study European Exchange Program. Instructor in Social Studies.

### **H. MICHAEL BYRUM, *Design and Production, Stagecraft and Technical Production* (1971)**

B.S., East Carolina University. Assistant Technical Director, Master Carpenter, East Carolina University. Master Carpenter Lighting Designer, East Carolina Summer Theatre. Instructor U. S. Army Corps Engineers.

### **LEWIS C. CISLE, *Design and Production, Sculpture and Printmaking* (1973)**

B.F.A., Miami University, Oxford, Ohio; M.F.A., The Tyler School of Art, Temple University; Diploma, The Art Academy, Cincinnati. Studied at The Penland School of Crafts, N. C., and the Pennsylvania Academy of Art. Work shown nationally and internationally. Recipient of numerous grants and awards.

### **C. ROBERT CLARK, *Music, Tuba* (1965)**

B.S., High Point College; M.A., Appalachian State University; Peabody Conservatory. Teaching fellowship, University of North Carolina at Greensboro. Played with the Charlotte, Greensboro, Winston-Salem and North Carolina symphonies; and The Ice Capades Orchestra and Ringling Brothers' Circus. Played principal tuba with the Army Field Band of Washington, D.C. and the Fort Wayne Philharmonic. Taught at the N.C. Governor's School, High Point College and the University of North Carolina at Greensboro. Director, Junior High Summer Music Workshop at the North Carolina School of the Arts.

### **ROBERT COUNTISS, *Academic Studies* (1973)**

B.A., Virginia Polytechnic Institute and State University; M.A., Appalachian State University. Foreign study at the Faculté des Lettres et des Sciences, Nice, France. Instructor in French.

### **GREGORY COX, *Music, Trombone* (1972)**

B.M., with distinction, Eastman School of Music. Studied trombone with Kenneth Cloud, William Gray and Emory Remington. Performed with Rochester Opera Orchestra, Rochester Philharmonic and National Ballet Orchestra. Jazz and studio work with Chuck Mangione Orchestra and Arranger's Holiday Orchestra. Recordings with Eastman Wind Ensemble, Eastman Brass Ensemble and Eastman Trombone Choir. Former brass instructor Rochester City School District and Irondequoit (N.Y.) Catholic Schools. Currently member North Carolina and Winston-Salem symphonies.

## FACULTY BIOGRAPHIES

### MARION DAVIES, *Music, Cello; String Ensemble (1971)*

Graduate of Curtis Institute of Music. Student of Emanuel Fenermann and Gregor Piatigorsky. Assistant to Piatigorsky. Cellist in Music Guild and Lyric Art quartets. First cellist of Kansas City Symphony, Houston Symphony, Princeton Chamber Orchestra, Westchester Symphony, N.Y. Mozart Festival and Brooklyn Philharmonic. Soloist in 10 European countries and throughout the United States. Taught at University of Houston. Cello and chamber music teacher. Principal cellist and soloist with the Piedmont Chamber Orchestra.

### MAX C. DEVOLDER, *Design and Production, Director of Lighting and Technical Production (1971)*

B.A., Eastern Michigan University; M.F.A., University of Wisconsin. Lighting designer for Margaret Webster's production of "The Three Sisters." Assistant to Gilbert V. Hemsley, lighting designer for "The Trojan Women." Scenic artist at Starlight Theatre, Kansas City; St. Louis Municipal Opera; Loretta Hilton Repertory Theatre. Assistant designer, Milwaukee Repertory Theatre. Lighting designer, Sombrero Playhouse, Phoenix. Stage Rigging, Midwest Scenic Company. Technical Director, Texas Tech University. Member of United Scenic Artists and I.A.T.S.E.

### NOLAN DINGMAN, *Dance, Ballet (1970)*

Received scholarship to Ballet Arts and Dance Arts in Carnegie Hall at age 16 and later at Ballet Theatre School, School of American Ballet and Ballet Russe School, with special tutoring under George Balanchine. Appeared with Saddlers Wells Ballet, Ballet Theatre and Washington Ballet, Radio City Music Hall, Broadway musicals including Bernardo in "West Side Story" opposite Connie Haines; national TV shows, including "Show of Shows," "Hit Parade," Ed Sullivan, Jackie Gleason; and guest appearance at the White House for President and Mrs. Nixon. Ballet Master of the Washington Ballet Company.

### WILLIAM DREYER, *Drama, Singing, Musical Theatre (1970)*

B.M., M.M., DePauw University. Director of plays, musicals and operas. Puppeteer with Bil Baird Marionettes. U.S. State Department tour of India, Afghanistan, Nepal. Appeared in 26 musicals in major stock companies and regional theatres. Director, Entertainment Section, Special Services, Ft. McClellon, Alabama. Soloist, Singing City Chorale: performances with Philadelphia Orchestra, recording with RCA. Business management, Lambertville Music Circus, Bucks County Playhouse. Television NET, David Brinkley Journal. Lighting designer, National Theatre Company of Guatemala. Artistic Director, Musical Theatre, N.C. Summer Festival.

### PHILIP DUNIGAN, *Music, Flute (1965)*

Studied at The Juilliard School. Student of Arthur Lora, Julius Baker, William Kincaid and Harold Bennett. Member of orchestras of Royal Ballet, Inbal Dance Theatre, New York City Ballet, New York City Opera, American Opera, Concert Opera Association, Totenberg Chamber Ensemble, Contemporary Chamber Ensemble, Symphony of the Air. Taught at Cape Cod Conservatory, Riverdale School of Music and Queens College, New York. Flutist with Clarion Wind Quintet and Piedmont Chamber Orchestra.

### DAVID K. EVANS, *Academic Studies (1971)*

B.S., Tulane University, Ph. D., University of California, Berkeley. Associate Professor of Sociology and Anthropology, Wake Forest University.

## FACULTY BIOGRAPHIES

### FRANK FAULKNER, *Design and Production, Art History (1973)*

B.F.A.; M.F.A., University of North Carolina, Chapel Hill; Curator, Gallery of Contemporary Art, Winston-Salem. Taught at Meredith College, N.C.; University of North Carolina, Chapel Hill; North Carolina State University. Exhibited paintings throughout North Carolina and the south. Represented in collections at the N.C. State Museum of Art; the Mint Museum of Art, Charlotte; Ackland Memorial Art Museum, Chapel Hill; and numerous private collections.

### NELLE FISHER, *Dance, Modern (1970)*

Scholarship graduate, Cornish School, Seattle, Neighborhood Playhouse, N.Y. under Martha Graham. Dance composition, Louis Horst, acting training, Cornish and Neighborhood Playhouse. Piano, theory, Bertha Jacobson and Trude Rittman. Ballet, Caird Leslie, Leon Danielian, Wilson Morelli; Martha Graham Company two years. Soloist Radio City Music Hall. Featured on Broadway Shows under choreographers Agnes de Mille, Hanya Holm, Jerome Robbins, Michael Kidd. Choreographer/Director own company national tours. Young peoples symphony concerts, eight major cities. Director "The Littlest Circus" touring seven years. Major TV shows including "Your Show of Shows." Choreographer opera companies, Cincinnati, San Francisco, Vancouver, others. Guest principal ballet teacher Rotterdam Conservatorium Dansacademie. Concerts, New York, Jacob's Pillow.

### MARION FITZ-SIMONS, *Assistant Academic Dean, College Division (1965)*

A.B., M.A.T., University of North Carolina at Chapel Hill. Instructor in English and drama, Hood College. Instructor in drama, University of North Carolina at Greensboro. Teacher of English and history, Durham Academy, Durham, N.C. Director, Raleigh Federal Theatre and Burnville Playhouse. Actress, Yacht Club Theatre, Nantucket, Asheville Summer Theatre, Madame Borgny Hammer's Ibsen Company. Two summers with E.C.U. Summer Theatre; five summers with "The Lost Colony"; 11 years as actress and two years as costume director for "Unto These Hills" outdoor drama at Cherokee, N.C. Faculty in English.

### ERICK FRIEDMAN, *Music, Violin (1971)*

Studied with Heifetz and collaborated with him in an RCA Victor recording of the Bach Concerto for Two Violins. Recorded in America with the Boston Symphony (Leinsdorf) and the Chicago Symphony, and in London with the London Symphony Orchestra under Sargent and Ozawa. Performed under conductors Karajan, Steinberg, Sawallisch and Schmitt-Isserstedt, and made guest appearances as soloist with many of this country's leading symphony orchestras such as the New York Philharmonic, Chicago, Detroit, National Symphony and the Symphony of the Air under Stokowski.

## FACULTY BIOGRAPHIES

### **CHARLES FROHN, Academic Studies (1968)**

B.M., Southeastern Louisiana College; M.A., University of Missouri; graduate work at Louisiana State University. Instructor at Westmar College, Iowa and at Virginia Polytechnic Institute. Instructor in English.

### **RICHARD GAIN, Dance, Modern (1973)**

Soloist with Jerome Robbins "Ballets U.S.A." Martha Graham Company, New York City Center Joffrey Company and American Ballet Theatre. Guest artist with companies abroad and major modern choreographers in New York. Toured throughout Europe and near and far East for the United States State Department. Performed for Presidents Kennedy and Johnson at the White House. Worked on television with Matt Mattox, Carol Haney, Ernie Flatt, Gene Kelly and John Butler. Appeared on Broadway in "Camelot," "First Impressions." Director of own company for six years. Recipient of three National Endowment Arts grants for choreography. Choreographed and staged works for companies in Switzerland, Portugal, England, Israel, Salt Lake City, Interlochen Arts Academy and the Harkness Ballet Company. Instructor at Martha Graham School, Neighborhood Playhouse, Herbert Bergdoff, Vassar College. Taught master classes, and Artist-in-Residence at universities throughout United States.

### **ROBERT L. GRAFF, Design and Production, Director of Costuming (1973)**

B.F.A., North Carolina School of the Arts. Studied at the Bristol Old Vic Theatre School, Bristol, England. Assistant cutter at the Guthrie Theatre, Minneapolis, Minnesota, for three seasons. Graduate Fellow designer at Mankato State College, Mankato, Minnesota, Head of Art Program and Child Care Worker at the Gerard School, Austin, Minnesota.

### **WILLIAM S. GREENE, JR., Academic Studies (1965)**

B.S., M.Ed., Courses for D.Ed., University of North Carolina at Chapel Hill. National Science Foundation Institute and Scholarships. A.C.R.E. scholarship award. Stauffer Grant for travel to thirty major universities around the world and study at University of New Zealand and Cambridge University (England). Olin award for outstanding science education. Taught at Blowing Rock High School, Blowing Rock, N.C.; Manatee Junior College, Bradenton, Fla.; Myers Park High School, Charlotte, N.C. Recipient of National Endowment for the Arts Grant (1971-1972) and Artist-in-Residence, Penland School of Crafts (1971-1972). Instructor in Mathematics and Science.

### **JANICE HARSANYI, Music, Voice (1971)**

B.M., Westminster Choir College; graduate study, Philadelphia Academy of Vocal Arts. Formerly Chairman of Voice Department, Westminster Choir College. Lecturer in Music, Princeton Theological Seminary. Artist-in-Residence, Interlochen Arts Academy. Concerts annually throughout the United States and Europe.

### **NICHOLAS HARSANYI, Dean of the School of Music (1971)**

B.M., M.M., Franz Liszt Royal School of Music, Budapest, Hungary. Music Director and Conductor of the Piedmont Chamber Orchestra and the NCSA Orchestra. Music Director and Conductor of the Interlochen Arts Academy Orchestra (1967-1970). Music Director and Conductor Princeton Chamber Orchestra (1965-1970). Head of Instrumental Department Westminster Choir College, Princeton, N.J. (1948-1967). Lecturer of Music Princeton University, Princeton, N.J. (1954-1965). Conductor of 2nd Service Command Symphony, U.S. Army (1942-1945).

## FACULTY BIOGRAPHIES

### DONALD HOTTON, *Drama, Acting (1971)*

Trained for five years at the H.B. Studio with teachers Herbert Berghof and Lee Grant. Studied for ten years with Mira Rostova. Performed on Broadway in "Mother Courage" and was featured in "Malcolm" by Edward Albee. Played the lead in John Van Druten's last play, was the leading man briefly at The Areana Theatre in Washington and had star billing in a National Tour of "Luv" among other Off Broadway, television and motion picture credits.

### JAMES HOULIK, *Music, Saxophone (1971)*

B.S., New York State University at Fredonia; M.S., University of Illinois. Additional study, Eastman School of Music. Student of Sigurd Rascher. Frequent performances including recitals in Atlanta, New York, Washington, Chicago and throughout Japan. Faculty, East Carolina University and Catholic University. Former International Coordinator of the World Saxophone Congress; currently Director of Publications.

### ALICE HOWLAND, *Music, Voice (1969)*

Born Berlin, Germany. Scholarship student Juilliard Graduate School. Leading mezzo with N.Y. City Opera, Chicago Lyric Theatre, Philadelphia Opera, Pittsburgh Opera, Glyndebourne Mozart Festival. Many N.Y. appearances and recitals. Annual concert tours of U.S. and Canada. Sang first performances of title role in American premiere of Britten's "The Rape of Lucretia" and world premiere of Aaron Copland's "Emily Dickinson Cycle" with the composer at the piano. Recorded Schoenberg's "Pierrot Lunaire" for MGM with members of Juilliard Quartet. Compiled "Survey of the Art Song" for consolidated Music Publishers. Voice faculty Brandeis University.

### LESLEY HUNT, *Drama, Director of Voice and Speech Instruction, Speech (1968)*

Graduate of Rose Bruford College, England. Performed on Broadway, Off Broadway, and in National Touring companies; also at The Berkshire Theatre Festival and The Paper Mill Playhouse. Representative productions are: "Oliver," "A Man For All Seasons," "The Visit," "Dracula," "The Waters of Babylon," "The Women." Appeared in The West End Theatre and on BBC Television as well as on NBC Hallmark Hall of Fame Productions in New York.

### ROBERT HYATT, *Dean of Students (1968), Director of Summer Sessions (1971)*

B.A., University of North Carolina at Chapel Hill; B.D., Yale University Divinity School; Th.M., Duke Divinity School; Ph.D. (candidate), Duke University Department of Political Science. Instructor in Political Science and Religion.

### WILLIAM JAEGER, *Drama, Acting, Directing (1970)*

B.A., M.A., Brooklyn College; Ph.D., New York University. Trained for more than six years with Paul Mann, Lloyd Richards, David Pressman, Curt Conway, Morris Carnovsky, Brett Warren and Gene Frankel in New York City. Appeared on Broadway and Off Broadway in numerous roles. Played more than forty roles in summer stock, Off Broadway and Broadway productions. Taught at Brooklyn College, The American Academy of Dramatic Arts and the University of Delaware. Appeared professionally in more than fifty T.V. productions, including Studio One, The Defenders, Robert Montgomery Presents, Kraft T.V., Naked City, Trial of O'Brien and many others.

## **FACULTY BIOGRAPHIES**

### **JACK JARRETT, *Composition* (1972)**

B.A., Florida; M.A., Eastman School of Music; Doctor of Music, Indiana. Associate Professor, University of North Carolina, Greensboro. Fulbright Scholar (1961-1962). Ford Foundation Composer-in-Residence (1966-1968). Conductor of opera and teacher of composition and conducting at UNC-G. Author of textbooks on music theory, and composer of many published compositions.

### **CRANFORD JOHNSON, *Student Services (Counseling)* (1970)**

B.A., Birmingham-Southern College; B.D., Emory University. Campus minister, Duke University, 1963-1969. Intern, Institute of Religion and Marriage and Family Studies and Counseling, Houston, Texas, 1969-1970. Instructor in Social Sciences.

### **JAMES MASSIE JOHNSON, *Percussion, Music History* (1965)**

B.M., (percussion), Cincinnati Conservatory; M.M., (musicology), Manhattan School of Music. Member of St. Louis and Birmingham symphonies. Head of percussion department at Brevard Music Center. First Distinguished Alumni Award from the Brevard Music Center, 1969. Outstanding Educators of America Award, 1971.

### **NORMAN JOHNSON, *Music, Opera Director* (1968)**

B.S., M.S., The Juilliard School. Conductor, General Director, Denver Lyric Opera. Conductor, Central City Opera Festival. Associate Conductor, Oratorio Society of New York. Coach, Metropolitan Opera National Company. Conducting faculty, Peabody Conservatory of Music, Baltimore. Music director and conductor, North Carolina Summer Festival.

### **PATRICIA D. JOHNSTON, *Academic Studies* (1969)**

A.B., Wellesley College; M.A., Columbia University. Teaching assistant, Purdue University. Worked as a research assistant, technical writer and proposal writer. Proposals distributed as "models" by O.E.O. Television experience: Mistress of Ceremonies, "Jigsaw Time"; commercials for "Jigsaw Time," WSJS-TV. Professional publication: articles in *American Home Magazine*; fiction in *Young People Magazine*. Productions of three different original plays at Wellesley, Mass., Morristown, N.J., and Rochester, N.Y. Instructor in English.

### **JANET L. JOYNER, *Academic Studies* (1973)**

A.B., Converse College; M.A., University of Georgia; diplôme du 2<sup>e</sup> degré, Faculté des lettres, L'Université de Grenoble; Ph.D., The Florida State University. Instructor in French.

### **JOHN KAVELIN, *Design and Production, Scene Design and Painting* (1971)**

B.F.A., Carnegie Institute of Technology; M.F.A., Brandeis University. Studied with Howard Bay. Staff designer, instructor, at Penn State University. Entertainment coordinator, Soldier show designer for 8th U.S. Army in Korea. Guest designer for The New African Co. at Theatre Company of Boston, John Drew Theatre, Forum Theatre of Penn State, New Kensington, Colby Jr. College, and Westport Country Playhouse. Resident scenic designer at Ohio's Rabbit Run Theatre, Penn State Festival Theatres, Sharon Playhouse, Famous Artists Playhouse, and Pocono Playhouse. Scenic/Graphics designer for Winston-Salem's First Street Theatre, "Freedom Street Experience."

## **FACULTY BIOGRAPHIES**

### **WILLIAM D. KING, *Academic Studies (1971)***

B.A., *cum laude*, Randolph-Macon College; M.A.T. (English), University of Virginia; National Defense Fellow in American Literature, University of Virginia; Old Dominion Fellow, Yale University; Graduate Fellow of Branford College, Yale University. Teacher, American Studies, E. C. Glass High School (Lynchburg, Va.). Director of Freshman English, Central Virginia Community College, Lynchburg, Virginia. Instructor in English.

### **NOEL C. KIRBY-SMITH, *Academic Studies (1971)***

B.A., Saint Xavier College, Chicago, Illinois; M.F.A., The University of North Carolina at Greensboro. Instructor in English and Creative Writing.

### **PAULINE KONER, *Dance, Artist-in-Residence, Modern Dance, Composition (1965)***

Director, Pauline Koner Dance Co., Guest Artist, Jose Limon Dance Co., fifteen years. Pioneered in television dance. Received Dance Magazine Award. Performed at White House; New York, London, Paris, Brussels, Germany, Holland, Poland, Yugoslavia, Portugal, South America, Mexico, Israel, Russia. Fulbright Hayes Senior Level Grant for workshop in Tokyo. Lecture-Demo tour India, Singapore, Korea for U.S. State Department. National Endowment Arts Grant for choreography. Staged works in Rome; National Ballet, Chile; Alvin Ailey Dance Theatre, Atlanta Ballet Co., Les Grands Ballets Canadiens; First Chamber Dance Co., Dayton Civic Ballet. Teacher International Ballet Seminar, Copenhagen. Performed and taught repeatedly at Connecticut College Dance Festival, Jacob's Pillow Dance Festival. Performed, taught, lectured at most major universities, U.S.

### **NANCY KREDEL, *Music, Violin; Elementary Strings (1972)***

B.M., University of North Carolina at Greensboro; M.M., M.S., (music education) University of Illinois. Chamber music study at Yale Summer School of Music and Arts. Student of Paul Rolland. Assistant in preschool violin (Suzuki) class, University of Illinois. Faculty string quartet member, N.C. Governor's School, Charleston (S.C.) Country School District. Taught at Limestone College, Gaffney, S.C. North Carolina Governor's School, Charleston County School District. Director of Elementary String Instruction Program in cooperation with Winston-Salem/Forsyth County School District.

### **RICHARD KUCH, *Dance, Modern (1972)***

Began training with Martha Graham. Soloist with Martha Graham Company touring U.S. and Europe. Soloist for major modern choreographers Off and On Broadway. Choreographed for Les Grand Ballet Canadiens, Ballet of Portugal, Batsheva Dance Company of Israel, Utah Repertory Group, Ballet West of Utah, Pittsburgh Ballet, Harkness Ballet and the Boston Ballet. Taught at Connecticut College Summer Sessions, Juilliard, colleges and universities throughout the U.S., Portugal, Sweden, Switzerland, England, Canada and Israel. Recipient of National Endowment for the Arts grant three times, New York State Council grant and the Doris Humphrey fellowship. Co-director of Gaku Dance Theatre of New York.

### **JUDITH E. LAND, *Academic Studies (1969)***

B.S., Candidate for Master of Arts, Wake Forest University. Family Counselor, Domestic Relations Court. Teacher, Ledford High School and North Carolina Advancement School. Instructor in Mathematics and Science.

## FACULTY BIOGRAPHIES

### **ROBERT LINDGREN, *Dean of the School of Dance; Ballet, Adage (1965)***

Born in Victoria, B.C., Canada. Began studies with Dorothy Wilson and June Roper in Canada. Studied with Marie Yurieva, Anatole Vilzak, Pierre Vladimiroff, Igor Schwezoff in New York, with Olga Preobrazhenska in Paris, France. Featured artist with Ballet Russe de Monte Carlo, New York City Ballet and with Alexandra Danilova in her "Great Moments of the Ballet." Appeared with Ballet Theatre, Broadway, TV, U.S. State Department and other tours. With his wife, Sonja Tyven, established the Lindgren-Tyven School of Ballet in Phoenix, Arizona. Director N.C. Dance Theatre, Dance Panel, NEA; Board Director for AACD and CBHE.

### **ROBERT LISTOKIN, *Music, Clarinet, Woodwind Ensemble (1965)***

B.S.M., The Juilliard School, Student of Daniel Bonade. Winner of George Wedge Prize. Performed as soloist with Clarion Orchestra, Claremont Quartet, Aeolian Chamber Players, Festival Winds. First clarinetist with Stravinsky Festival, Musica Aeterna of Metropolitan Museum, Symphony of the Air, Festival Orchestra, Radio City Music Hall, Columbia Recording and RCA orchestras. Clarinetist with Clarion Wind Quintet and Piedmont Chamber Orchestra.

### **SETH McCOY, *Music, Voice (1971)***

Graduate of A&T University. Studied with Pauline Thesmacher, Cleveland, Ohio and Antonia Lavanue, New York City. Recipient of Rockefeller, Marian Anderson and Artist Advisory Council awards. Toured Europe, Asia and South America with the Jubilee Singers. Soloist with the Robert Shaw Chorale. As a recitalist and oratorio singer, he appeared with major symphony orchestras of the United States, including Cleveland, Detroit, Chicago, Atlanta, National Symphony, Minneapolis and Cincinnati. Opera performances with Boris Goldovsky and James Levine.

### **ROGER McDONALD, *Music, Oboe; Woodwind Ensemble (1973)***

B.M., Oklahoma University; M.M., Yale University. Student of Robert Bloom. Member Oklahoma City Symphony. Solo oboist, Oklahoma City Lyric Theatre and Lawton (Oklahoma) Philharmonic. Appeared as solo oboist with Honolulu Symphony Chamber Players. Performed as solo oboist in Connecticut with the New Haven, New Britten and Waterbury symphonies. Free lance artist in New York City, New Jersey and Waterbury symphonies.

### **VARTAN MANOOGHIAN, *Music, Violin; String Ensemble (1969)***

Graduated with first prize from Paris Conservatory in France. M.S., The Juilliard School. Studied with Ivan Galamian and Paul Makanowitzky. Assistant concert master, Lausanne Chamber Orchestra and concert master, Swiss Romande Orchestra in Switzerland. Formed the Mozart Trio. Soloist with orchestras, in recital and various chamber music groups. Concertized throughout Western Europe, South America and Japan. Violin and chamber music teacher and coordinator of string department. Director of chamber music and assistant conductor at the Siena Summer Session.

## **FACULTY BIOGRAPHIES**

### **CLIFTON MATTHEWS, *Music, Piano (1968)***

Early studies at Conservatory of Kansas City under Wiktor Labunski; B.S., M.S., The Juilliard School; student of Irwin Freundlich. Teaching assistant at Juilliard. Studied with Friedrich Wuehrer at Hochschule for Musik, Munich, under Fulbright Grant and with Guido Agosti at Accademia Chigiana in Siena. Recipient of Casella Prize. Concerts in England, Scotland, Scandinavia, Holland, Germany, Austria and Switzerland. Music Faculty, Skidmore College, University of North Carolina at Chapel Hill.

### **PAUL MEIER, *Drama, Voice and Speech (1971)***

Trained at Rose Bruford Drama School, London; University of Kent at Canterbury England. Worked as actor in British Theatre. Directed "Where Are You Going Hollis Jay?" by Benjamin Bradford winning London Sunday Times Award. Directed his own work "What's Going on Here?" and saw another of his works "Menage" win best play award in Canterbury Production. Performed in and contributed material for a program of poetry and jazz for B.B.C.

### **KENNETH H. MILLER, *Music, Theory (1971)***

B.M., North Carolina School of the Arts.

### **RICHARD H. MILLER, *Academic Studies (1972)***

A.B., Colgate University; graduate work at Union Theological Seminary and Columbia University, Department of Religion; Ph.D. candidate in philosophy, Columbia University. Instructor in Philosophy.

### **BRUCE MOSS, *Music, Piano Accompaniment, Theory (1973)***

B.M., North Carolina School of the Arts; M.M., The Juilliard School. Studied piano with Irwin Freundlich and accompaniment with Samuel Sanders. Co-winner of New York Piano Congress. Recipient of Fogel, Packer and Mary Duke Biddle grants for study. Performed for classes of Licia Albenese in Italy.

### **JOHN S. MUELLER, *Music, Organ and Harpsichord (1967)***

B.M., Oberlin College; M.M., University of Michigan; D.M.A., Boston University. Studied under Arthur Poister, Robert Noehren and Vernon de Tar. Received Fulbright Grant for year of study with Helmut Walcha, Germany. Formerly taught at Flora MacDonald College, Longy School of Music. University organist and choirmaster, Harvard University summer school. Head of organ department, Salem College.

### **MOLLIE MURRAY, *Drama, Jazz Dance (1969)***

Trained at Ballet Arts and Ballet Theatre. Jazz training under Luigi and Matt Mattox. Member of Matt Mattox concert group. Appeared in "Music Man," "Molly Brown." Regular dancer with Hugh Lambert dancers on Ed Sullivan television show. Lead dancer in musical "Jennie," starring Mary Martin.

## FACULTY BIOGRAPHIES

### **ROBERT MURRAY, Drama, Director of Acting Instruction (1968)**

Graduate of Florida State University. Post college studies: (Acting) Harold Clurman, Wyn Handman, Philip Burton and Douglas Seale; (Dance) Don Farnsworth, Mme. Youskevitch, Mme. Anderson, Matt Mattox and Luigi. Professional experience: (Broadway) "Carnival," directed by Gower Champion; "Jennie," directed by Vincent Donohue and "Luv" directed by Mike Nichols. (T.V.) Garry Moore Show, The Nurses, For the People and many others. Acting coach to Kaye Ballard, Joan Rivers, Dom DeLouise and many others.

### **LESLIE L. NEUMANN, Academic Studies (1973)**

Attended Kalamazoo College; B.A., Wayne State University; M.A., Wake Forest University. Instructor in Social Studies.

### **DUNCAN NOBLE, Dance, Ballet, Modern (1965)**

Ballet dancer, modern dancer and choreographer. Began studies with June Roper in Vancouver, Canada. In New York studied with Helene Platowa, a pupil of Asaf Messerer and Tania Chamie, a Cecchetti pupil under Diaghilef. Worked with Michael Fokine, Leonide Massine, Agnes de Mille, Jerome Robbins, Helen Tamiris, Jack Cole. Started career with American Ballet Theatre. Featured soloist, Ballet Russe de Monte Carlo. Appeared in several Broadway shows and with modern dancer Valerie Bettis in New York and on tour. Featured on NBC-TV Spectaculars. Resident choreographer and director Pittsburgh Playhouse musical productions. Choreographer and director summer stock and ballet groups throughout U.S. Production coordinator for "Lost Colony," Manteo, N.C. Artistic Co-director, N.C. Dance Theatre.

### **GYULA PANDI, Dance, Ballet, Character Dance (1966)**

Trained at and danced with the Hungarian National Ballet.

### **DAVID PARTINGTON, Music, Choral Director (1970)**

B.S., Ithaca College; S.M.M., Union Theological Seminary. Early studies Eastman School of Music Preparatory Department. Public school music teacher and organist-choirmaster in New York State and New Jersey. Director of music, First Presbyterian Church, Winston-Salem, and conductor of the Winston-Salem Symphony Chorale.

### **PATRICIA PENCE, Music, Harp (1968)**

B.S., State University, Westchester, Pa. Professional study, University of Pa.; Temple University; University of Colorado; North Carolina University, Chapel Hill; Harvard University. Student of the late Carlos Salzedo; Edna Phillips, principal harpist for Philadelphia Orchestra; Alice Chalifoux, principal harpist for Cleveland Orchestra and head of Salzedo School. Instructor in harp, University of North Carolina at Chapel Hill and Salem College and National Music Camp, Interlochen, Michigan. Principal harpist, Winston-Salem Symphony. Director of the NCSA Harp Ensemble in Italy. Harp instructor for Salem Summer School, Asolo, Italy.

## FACULTY BIOGRAPHIES

### REBECCA PENNEYS, *Music, Piano (1972)*

Artist Diploma (music) Indiana University, 1971. Studied with Aube Tzerko, Rosinna Lhevinne, Gyorgy, Sebok, Menahem Pressler. Won numerous university chamber awards and study scholarships. Winner Special Critics Award, Chopin International Piano Competition, Warsaw, Poland (1965); Most Outstanding Musician prize, Vianina Da Motta Piano Competition, Portugal (1971). Solo goodwill tour of Japan (1970). Summer 1971-1972 pianist, Shawnigan Summer School of the Arts. Appeared throughout U.S., Canada and Europe as soloist, and co-artist with Janos Starker and Ruggiero Ricci. Maintains permanent piano trio. Recorded for CBC, CBS-Sony and Orion Records.

### LYNN PETERS, *Music, Double Bass (1972)*

B.M.E., M.M. (double bass), Indiana University. Student of Murray Grodner. Played with the Evansville Philharmonic, the Colorado Philharmonic, the Milwaukee Symphony and the Detroit Symphony Orchestra. Taught in the public schools and the Music For Youth in Milwaukee. Taught as an assistant at Indiana University. Played in the Baroque Adlib Quartet in Detroit.

### MARK PIROLO, *Design and Production, Design and Visual Arts (1972)*

B.F.A., Carnegie-Mellon University. Director, Mystic Summer Theatre Workshop. Properties designer, N.E.T. Biography series "Portrait of A Hero." Designer-technical director, Homewood-Flossmoor Summer Theatre. Special consultant and designer, Churchill Area High School and Central Catholic High School, Pittsburgh, Pennsylvania. Designer-properties master, Pittsburgh Playhouse. Recipient of Elizabeth Kimberly Design Award, C.M.U.

### RONALD POLLOCK, *Dean of the School of Drama (1968)*

B.A., University of Alberta; studied at the Neighborhood Playhouse School of the Theatre, New York City. Actor, stage, film and television in Canada. Director, Toronto and Vancouver. Stage manager with the Stratford Shakespearean Festival, Stratford, Canada. Production Manager and Business Manager for the Playhouse Theatre Company, Vancouver, Canada; Production Manager with the Vancouver International Festival.

### MARK POPKIN, *Music, Bassoon; Conducting (1965)*

A.B., Brooklyn College; M.S., Stevens Institute of Technology. Student of Simon Kovar. Played with New York City Center Opera and Ballet orchestras, Houston and New Jersey symphonies, Symphony of the Air, Metropolitan Opera Orchestra, Musica Aeterna and Festival orchestras, New York Chamber Orchestra, Festival Casals, Master Virtuosi of New York, The Chamber Music Society of Lincoln Center, New York Philharmonic. Recordings with Columbia and RCA Victor Recording orchestras. Former faculty member of Queens College of the City University of New York. Bassoonist with Clarion Wind Quintet and Piedmont Chamber Orchestra. Co-author of *Bassoon Reed Making, Bassoon Repair, Maintenance, and Adjustment* and *An Approach to Bassoon Playing*.

### WILLIAM A. PRUITT, *Academic Studies (1973)*

B.A., *magna cum laude*, Catawba College; Woodrow Wilson Fellow; Virginia-Danforth University Teaching Fellow; Ph.D. candidate, Modern European History, University of Virginia. Instructor in History, University of North Carolina at Greensboro.

## FACULTY BIOGRAPHIES

### **JOAN SANDERS, *Dance, Ballet* (1967)**

Studied with Nicholas Vasilieff in Portland, Oregon and at the School of American Ballet, Ballet Theatre School and in Paris. Danced with the American Festival Ballet and Netherlands Dance Theatre. Toured Europe, Israel, Scandinavia. Taught at the Vasilieff School and at own school in The Hague.

### **SCOTT SCHILLIN, *Music, Assistant to the Dean, Piano* (1973)**

Early studies at Chatham Square Music School, New York City, under directorship of Samuel Chotzinoff; B.M. (Piano), Oberlin Conservatory, student of Emil Danenberg; M.M. (Piano) and doctoral work, Indiana University, student of Gyorgy Sebok, Menahem Pressler; chamber music with Janos Stark and Josef Gingold. Associate instructor in piano and administration, Indiana University. Soloist with Oberlin Orchestra, Indiana University Symphony, Indianapolis Philharmonic. Music faculty, Indiana University.

### **SHERWOOD SHAFFER, *Music, Theory, Orchestration* (1968)**

B.M., Curtis Institute of Music; M.M., Manhattan School of Music. Composition student of Flagello, Giannini, Martinu. Piano student of V. Sokoloff; musicology student of J. Braunstein. Taught at Manhattan School of Music. Composer, conductor and musicologist.

### **ANNE T. SHORTER, *Academic Studies* (1971)**

B.A., University of North Carolina at Greensboro; M.A., Duke University; Ph.D. (in progress), Duke University, Department of English. Instructor in English.

### **WILLIAM G. SHROPSHIRE, *Academic Studies* (1967)**

A.B., Duke University; M.A., Appalachian State University. Graduate work at the University of North Carolina at Chapel Hill, University of North Carolina at Greensboro, and Wake Forest University. Instructor in Mathematics.

### **JESUS SILVA, *Music Guitar* (1965)**

Graduate of National Conservatory of Music, Mexico City. Student of Segovia. Concert guitarist and recording artist. Director of Evening Music School of National Institute of Fine Arts, Mexico City. Professor at National Conservatory of Music and University of Mexico. Taught at Brooklyn Music School. Fellow of Classical Guitar Society of New York.

### **DOLORES DARDARIAN SIMONEL, *Drama, Singing* (1971)**

B.S., Music Education, Wayne State University, Detroit. Graduate studies, University of Michigan. Teacher, Detroit public schools. Vocal studies with Avery Crew and Carolina Seglera. Extended operatic coaching in Europe with Maestros Confalonieri, Ruffo Patane and Vedovelli. Winner, American Opera Auditions; European operatic debut in Milano, Italy as Cio-Cio-San in "Madame Butterfly." La Scala Opera, 1962-1963 season. Soloist, Detroit Symphony, Detroit Baroque Ensemble, Forum for New Music, Detroit Sinfonietta. Diversified career in opera, concert stage, musical comedy, radio, television, commercial recordings, and extensive nightclub engagements in Bermuda and New York. "Favorite Actress" Award as Fiona in "Brigadoon" and Tuptim in "King and I."

## **FACULTY BIOGRAPHIES**

### **JOHN A. SNEDEN, *Dean of the School of Design and Production (1970)***

A.B., M.A., University of North Carolina at Chapel Hill. Professor of Drama and Design, East Carolina University, Greenville, N.C. Director of Theatre, Davidson College, Davidson, N.C. Actor and technical staff for "The Lost Colony," "Unto These Hills," "The Stephen Foster Story." Actor and designer for the Arrow Rock Lyceum, the State Theatre of Missouri. Eight years resident designer for the East Carolina University Summer Music Theatre. Designer for the Cape Playhouse, Dennis, Mass.

### **JEAN A. STEINBRECHER, *Design and Production, Costume Construction (1972)***

B.S., Wisconsin State University, Oshkosh; M.A., University of Wisconsin. Costume Designer, Student Repertory Theatre, Madison. Costume Designer/Costumer, Wisconsin Players and Asian Theatre, University of Wisconsin; Summer Players, U.W., Green Bay. Scenic/Costume Designer, Children's Theatre, Masquers, Inc., Manitowoc, Wisconsin.

### **SAMUEL M. STONE, *Director of Development (1969)***

B.A., B.D., Duke University. Awarded Danforth Foundation Seminary Internship for study in the campus ministry. Assistant Chaplain, Colgate University. Instructor in Social Sciences.

### **SCOTT W. TEMPLIN, *Design and Production, Scenic Construction (1973)***

B.A., University of California at Santa Barbara (Theatre Technology and Design); M.F.A., California Institute of the Arts, studied design with James Heart Sterns. Costume shop manager at UCSB. Teaching assistant for theatre sound at California Institute of the Arts. Worked as master carpenter for the North Carolina Summer Festival 1973.

### **ANDRAS von TOSZEGHI, *Music, Viola; String Ensemble (1973)***

Diploma from Lucerne Conservatory. Studied in Zurich and Lucerne under Rudolph Baumgartner. Post graduate studies in London under Bela Katona and Indiana University under William Primrose. Performer's certificate from Indiana University, student and assistant to William Primrose. Soloist and conductor of the Kammerorchester 65 at Aarau, Switzerland. Violist, Lucerne String Quartet and soloist at the New York 1971 International Bach Congress. Recorded and concertized in Switzerland, France, England and the United States.

### **MAUREEN TROTTO, *Design and Production, Costume Design and Drawing (1971)***

B.F.A., Carnegie-Mellon University. Studied and performed at the Cleveland Playhouse and Cain Park Musical Theatre. Seamstress and wardrobe mistress at Great Lakes Shakespeare Festival. Assistant Designer Famous Artists Playhouse and Pocono Playhouse. Designer, Martha F. Davies Dance Studios, Jennerstown Mountain Playhouse. LTD., Inc.

### **SONJA TYVEN, *Dance, Ballet, Variations (1965)***

Received most of her training from Vecheslav Swoboda, Maria Yurieva and Ignor Schwezoff. Appeared as a leading soloist with the Ballet Russe de Monte Carlo and the New York City Ballet. Worked under the direction of choreographers Leonide Massine and George Balanchine. Appeared in numerous Broadway and TV shows. She and her husband, Robert Lindgren, were associated with Alexandra Danilova in her "Great Moments of Ballet" concert tours. In 1959 they opened the Lindgren-Tyven School of Ballet in Phoenix, Arizona.

## FACULTY BIOGRAPHIES

### **WILLIAM VACCHIANO, Music, Trumpet (1973)**

Diploma, Institute of Musical Art of Juilliard; M.M., Manhattan School of Music. Studied trumpet with Max Schlossberg. Taught at Columbia University, The Juilliard School and Manhattan School of Music. Editor, *Brandt Orchestral Studies for Trumpet*. Concerts, broadcasts and recordings of chamber works. Solo trumpet, New York Philharmonic under Arturo Toscanini.

### **JANE HIGGINS VAN HOVEN, Academic Studies (1971)**

B.A., University of North Carolina at Greensboro, M.A.T., Vanderbilt University and George Peabody College. Postgraduate study, Yale University. Teacher, Mecklenburg County Schools. Special tutor, Pearl River, New York Schools. Instructor, University of North Carolina at Greensboro. Staff Naturalist, Natural Science Center, Greensboro, North Carolina. Research technician, Bowman Gray School of Medicine. Instructor in Science.

### **WILLIAM VAN HOVEN, Librarian (1965)**

A.B., Houghton College; M.A.T., George Peabody College for Teachers and Vanderbilt University; M.S. in L.S., University of North Carolina at Chapel Hill. Group services Librarian at Greensboro Public Library, 1961-1965.

### **GINA VIDAL, Dance, Ballet (1969)**

Trained at School of American Ballet for six years under Andre Eglevsky, Muriel Stuart, Felia Doubrovská and Alexandra Danilova. Member, Harkness Company and American Ballet Theatre. Toured United States, Canada, Europe, Africa and Japan.

### **ELEANOR von NICOLAI, Academic Studies (1973)**

Born and educated in Germany. Associate in German.

### **ROBERT WARD, Music, Composition (1967)**

Composer, conductor; B.M., Eastman School of Music; certificate Juilliard School of Music. Recipient of Pulitzer Prize for opera, "The Crucible" (1961). Recipient of John Simon Guggenheim Memorial Fellowships, three years. Formerly Assistant to the President and faculty member at the Juilliard School of Music. Music Director, Third Street Music School Settlement. Conductor of the Doctor's Orchestral Society of New York. Executive Vice President and Managing Editor of Galaxy Music Corporation and Highgate Press. National Institute of Arts and Letters. Presently Board of Directors of Galaxy Music Corporation, Highgate Press of New York, and Galliard, Ltd. and Stainer and Bell, Ltd. of England. President, Martha Baird Rockefeller Fund for Music. Trustee, Winston-Salem Arts Council.

### **CHARLES WEEKS, Design and Production, Lighting and Sound (1972)**

A.B., Occidental College; M.F.A., Stanford University. Lighting Designer for Occidental College Summer Drama Festival, California Shakespeare Festival, Stanford Repertory Theatre, Missouri Repertory Theatre, Kansas City Lyric Theatre.

### **LARRY E. WEST, Academic Studies (1973)**

B.A., Berea College; M.A., and Ph.D., Vanderbilt University. Assistant Professor of German, Wake Forest University.

## **FACULTY BIOGRAPHIES**

### **KATHRYN H. WILLIAMS, *Academic Studies (1971)***

B.A., Miami University; M.A., Wake Forest University. Research Director, Preschool Evaluation Program, Winston-Salem. Associate in Psychology. Student Counselor.

### **SANDRA WILLIAMS, *Dance, Ballet Mistress (1970)***

B.F.A., and Diploma from the School of the Arts. Performed at "Lost Colony," Manteo, N.C.; N.C. Dance Theatre, Italian tour; Pennsylvania Ballet Company. Restaged ballet for Garden State Ballet Company, Newark, New Jersey. Chosen for an intense training course with the Dance Notation Bureau. Reconstructed a ballet for the Dance Repertory Company in New York. Ballet mistress for North Carolina School of the Arts and N.C. Dance Theatre.

### **J. NED WOODALL, *Academic Studies (1971)***

B.A., M.A., University of Texas; Ph.D., Southern Methodist University. Assistant Professor of Sociology and Anthropology, Wake Forest University.

### **GERD YOUNG, *Assistant Academic Dean, High School Division (1965)***

A.B., Augustana College; M.A., University of North Carolina. Taught at Scott High School, East Orange, N.J.; Kimberly School, Montclair, N.J.; Urbana High School, Urbana, Ill.; Durham Academy, Durham, N.C. Acted with American Art Theatre, Chicago; "The Lost Colony" outdoor drama at Manteo, N.C. Company manager for "Unto These Hills," Cherokee, N.C. Director for Community Arts Theatre, Urbana. Executive director of Allied Arts in Durham. Faculty in English.

### **WILLIAM H. ZIMMERMAN, *Music, Secondary Piano, Vocal Coaching (1970)***

B.M., Converse College School of Music, student of Walter Spry; M.M., Syracuse University, student of Ernst Bacon. Further graduate study Appalachian State University. Five years piano study with Guy Maier, Assistant to Mr. Maier five years. Summer master class study with Ernst Hutcheson, Josef Lhevinne, Rudolph Ganz, Artur Schnabel. Soloist with Philadelphia Symphony Orchestra, New York Philharmonic; Atlantic City Symphony Orchestra; North Carolina and High Point, N.C. symphony orchestras. Professional accompanist for many famous artists. Judge for piano competitions in North Carolina, Tennessee, Alabama, South Carolina, Texas, Georgia. Member Pi Kappa Lambda, Honorary Music Fraternity.

**Picture Credits**

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William Beck

